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# MUSICAL ANALYSIS



EBENEZER PROUT











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# FUGAL ANALYSIS:

*A COMPANION TO "FUGUE."*

BY

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BEING A COLLECTION OF FUGUES OF VARIOUS  
STYLES PUT INTO SCORE AND ANALYZED

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## P R E F A C E.

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THE present volume is intended as a supplement to, or (to speak more accurately) the complement of, the author's recently published work on Fugue. In the course of that work it was more than once remarked that the student could learn more from the actual analysis of fugues than in any other way. As the limits of the preceding volume did not allow the introduction of more than a very few specimens of complete fugues, the present one is intended to supply the deficiency.

In making the selection of fugues here given, several things had to be considered. First and foremost, the author felt it to be of importance that all the examples should be *music*, in the best and truest sense of the term. For this reason, every fugue in the volume is by a composer of acknowledged eminence; and no specimens are included of the works of musicians who, like Kirnberger, Eberlin, or Albrechtsberger, are little known except as fugue writers or theorists. Had technical correctness been the only consideration, the selection would have been very different from what it is. Some of the numbers in this volume (*e.g.* Fugues 3 and 11) have been included, among other reasons, to show how much freedom the great masters sometimes allow themselves in fugal writing. On the other hand, no mere dry scholastic exercises, however meritorious from a university examiner's point of view, have been allowed a place in the volume.

Another important consideration was that of variety, both in form and details. The possibilities of fugal construction are practically almost exhaustless; and, though it has been impossible within the compass of one volume to exhibit every form of fugue, it may at least be claimed for this collection that all the most



important variations in fugue form are illustrated, and that every fugue has some feature peculiar to itself, and not seen in any of the others.

It will probably be a matter of surprise that, with one single exception (No. 12), no fugues are included from that incomparable masterpiece, Bach's '*Wohltemperirtes Clavier*.' As a matter of fact, it was originally intended to give several specimens from that work; but, happening to meet his friend, Mr. James Higgs, and learning from that gentleman that he was at present engaged in preparing an analysis of the whole '*Forty-Eight*,' the author at once modified his plan, feeling sure that Mr. Higgs's analyses would be so good as to render any others superfluous. The fugues already selected from the '*Wohltemperirtes Clavier*' were therefore replaced by others, and the author strongly recommends all earnest students to obtain Mr. Higgs's work as soon as it is published. He understands that an English translation of Dr. Hugo Riemann's analysis of the '*Forty-Eight*' is also shortly to be published; this will be found another valuable aid to the student.\* The one fugue of the '*Forty-Eight*' which is retained in this collection is inserted, as will be seen, with a special object—to afford a comparison between the different treatment of the same subject by different composers. In the vocal fugues, the words have in all cases been omitted, partly because a considerable saving of space is thereby effected, but still more for the sake of clearness. The marks indicating the subject or answer, episodes, etc., would have been more difficult to distinguish had the spaces between the staves been filled up with words. For the same reason, numerous unimportant instrumental parts, generally mere fillings up of the harmony, are also omitted. Where the instrumental features are important to the structure of the composition, they are added in small notes.

While it is hoped that these analyses will be found fairly complete, the author cannot claim that they are in any way exhaustive. This is especially the case with the fugues by Bach.

\* Since the publication of the first edition of this book, the translation has been issued. (Augener & Co.)

As has often been said of the Bible and Shakespeare, every time we read Bach we find some new beauty in him that we had never observed before. Even in the case of so familiar a fugue as the "St. Ann's" (No. 20), which the author had known by heart for thirty years, he found, on analyzing it for this volume, several points of interest which he had never previously noticed. No doubt in many of these fugues much has been overlooked; the author trusts that enough has been said to put the student on the track of further discoveries for himself.

In the arrangement of this volume, the author has followed as nearly as he could that of the companion work on *Fugue*. First come fugues on one subject, without and with regular countersubjects; these are followed by specimens of fugues by inversion, augmentation, and diminution. No examples of Fughetta are included here, as four complete specimens had already been given in Chapter X. of *Fugue*. The first part of this volume concludes with four different fugues on the same subject by Bach, Handel, Haydn, and Mozart. The comparison of these will, it is hoped, prove both interesting and instructive.

The second part of the volume shows fugues on two and three subjects, fugues on a choral and canto fermo, and fugues with independent accompaniments. The last number in the volume may be regarded as a kind of "grand finale;" it is given as a marvellous example of the combination of nearly all fugal devices in one piece. As the chorus in its original form is only to be found in the Bach Society's edition, which is by no means universally accessible, its introduction here will be welcome. It will also afford the student an opportunity of acquiring the invaluable power of reading from a full score.

As it is important that the student should know how to make analyses of fugues for himself, full instructions on this point are given in the introduction to the present volume. Far deeper insight into fugal construction will be obtained by making analyses for one's self, than by reading any number of analyses made by others.

It will be noticed that the tabulated analyses given at the end

of each fugue differ very widely in their details. In the earlier numbers certain points are mentioned which it was not thought needful to notice later, as the student would become accustomed to observing them for himself without such help. It is hoped, however, that nothing of real importance has been overlooked.

The preparation of this volume, the plan of which, it is believed, is somewhat novel, has been an especially interesting, though necessarily somewhat laborious task. The author, however, felt it likely to be of such great utility, that, as he desires to make this series of works as complete as possible, he could not well omit it. If the reading of it gives half as much pleasure to the student as the writing has done to the author, he will be amply compensated for the time and labour spent in compiling it.

LONDON, *March*, 1892.



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## SIGNS AND ABBREVIATIONS.

S = Subject.

A = Answer.

(N.B.—In the tabulated analyses at the end of each fugue, the letters S A T B refer to the soprano, alto, tenor, and bass voices.)

CS = Countersubject.

var. = varied (of the Subject or Countersubject).

inv. = inverted.

aug. = augmented.

dim. = diminished.

? = incomplete. The lines ———— show the extent of Subject, Answer, or Countersubject. S? ———— indicates that the first part of the Subject is wanting; S ————?, that the end is wanting; S? ————?, that only a part of the middle of the Subject is present, both the beginning and end being wanting.

# FUGAL ANALYSIS.

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## INTRODUCTION.

1. OF all existing musical forms, that of fugue, as we find it in the works of a great genius, such as J. S. Bach, is certainly one of the most perfect, and, to an earnest musician, one of the most interesting. The idea, popularly entertained, that fugues are very dry, arises partly from the fact that many fugues have been written by composers destitute of genius, and possessed of little beyond merely technical skill, but still more from the fact that a fugue requires a considerable amount of theoretical knowledge on the part of the hearer to appreciate it fully. It is not a mere succession of interesting melodies, following one another with no necessary logical connection, but, as we have said elsewhere, an organic growth, the whole of which is developed from one or two themes, sometimes of extreme simplicity, according to certain artistic principles and well-understood methods of procedure. Unless, therefore, the player or hearer of a fugue is able to analyze its construction and trace its developments, he can derive but little pleasure from it as a composition. The present volume is intended to aid him in this important matter; and in this introduction we propose to show him how to set about making an analysis for himself, before we proceed to analyze a selection of fugues for him.

2. Though all regularly-constructed fugues follow the same general plan, there is an infinite variety in their details. In the twenty-three fugues contained in the present book, there is not a single one which does not illustrate some point not shown in any of the others; and even this volume does not pretend to be exhaustive. It contains, however, a sufficient number of examples of different styles to enable a student who has fully mastered its contents to analyze any others for himself without difficulty.

3. A knowledge of the treatise on Fugue, to which this is a companion, is pre-supposed throughout this work. It was said in that volume that more can be learned by analysis than in any other way; and to that we may here add, that the careful analysis of fugues by the student himself will teach him more than he can learn even by reading this book.

4. If the student wishes to analyze a fugue written for the organ or pianoforte, we most strongly advise him, if he can spare the time for it, to begin by putting the fugue into score—that is, to write each of the voices on a separate staff, and in its proper



clef. He will be astonished to find how many points he will notice in this way which would almost certainly escape his attention when he has two, and sometimes three, voices written on the same staff. This is especially the case when, as so frequently happens with fugues, there is any crossing of the parts.

5. In putting a fugue into score, care will sometimes be necessary with the middle voices, otherwise fresh entries may be disregarded, or put in the wrong part. In Bach's 'St. Ann's' Fugue, for example (No. 20 in this volume), at bar 89, an inexperienced student, transcribing the fugue from the organ copy, would be extremely likely to regard the entry of the first bass as the continuation of the tenor part. This will be seen at once by examining the original. In some cases (for instance in Mendelssohn's D minor fugue, No. 8 of this collection) much thought was required in consequence of the crossing of the parts to decide the progression of the voices. No rules can be given in this matter; if there appears to be a crossing of the parts, the student must look for the place where they re-cross. Sometimes, especially in Handel's and Mendelssohn's instrumental fugues, the composer altogether forgets that his parts have crossed, and omits to put them right again. In such a case there is "no thoroughfare"; and if the student finds himself in a blind alley of this kind, the best thing he can do is to abandon the scoring of the fugue as a hopeless job. We have ourselves had to do this with more than one of Mendelssohn's fugues. With those of Bach, there is never any danger of this kind.

6. Having put his fugue into score, the student will next proceed to analyze it. The first thing to do is, to determine the limits of the subject, or subjects, if there are more than one. Full instructions on this point will be found in Chapters II. and III. of *Fugue*. Next notice whether there is any countersubject, and if there be, whether it accompanies the whole, or only a part of the answer. Observe also at what interval the double counterpoint is—whether in the octave, tenth, or twelfth. Of course, in an enormous majority of cases it will be in the octave. See whether there be any codetta, either before the entry of the answer, or between any later entries in the exposition. If there be one, take careful note of it, as it will very likely be subsequently made use of in the course of the fugue.

7. As soon as all the voices have entered with either subject or answer, the student should carefully examine what follows, to see whether or not there is the additional entry spoken of in *Fugue*, § 186. If there be, he must remember that this forms part of the exposition. If there be not one (as will probably be the case when the subject is announced by a middle voice), he will next find either the first episode or a counter-exposition—most frequently the former. Let him very carefully notice the key of the next entry following the first episode. If it be the tonic

or dominant,\* we shall find either a counter-exposition, complete or partial, or the additional entry spoken of above, which is occasionally, though rarely, introduced after the first episode, instead of before it. In either of these cases, the episode and the following entry, or entries, belong to the first section of the fugue; but if the episode modulates so as to introduce an entry in some other key, it will form the beginning of the middle section. (*Fugue*, § 293.)

8. The examination of the episodes will be found one of the most interesting, as well as one of the most important parts of fugal analysis. Occasionally they are constructed from absolutely fresh matter; but in the very large majority of cases they are made from materials already met with. Here careful comparison is needed. The student must see whether the episodes are formed from fragments of the subject, countersubject, or codetta (if there be one), or from some of the incidental counterpoints. He must also notice *how* they are so constructed—whether by simple sequential treatment, by inversion, augmentation, or diminution, or any combination of these. In Chapter VII. of *Fugue*, he will find examples of all kinds of episodes; he must be on the watch for any or all of the devices there explained and illustrated. But the resources of episodical construction are practically so exhaustless, that it is quite possible that he may meet with episodes of a pattern not shown in any of the examples we have given.

9. The middle entries of the fugue will next claim his attention. He must notice whether these entries are isolated, or in groups. On this point, a word of caution may here be given. Occasionally the student may be inclined to regard two consecutive entries as isolated, when they really belong to the same group. For instance, in *Fugue* 13 of this volume, there is a middle entry ending in bar 52, while the following does not begin till bar 55. In this case both belong to the same group, because they bear to one another the key-relation of subject and answer; and the intermediate passage is codetta, not episode. Another good illustration of this point will be seen at bars 35 to 37 of the first fugue in this volume. The order of the keys in these middle entries must always be carefully noticed; and when the subject is found again in the key of the tonic, the student must see from what follows whether or not he has reached the final section of the fugue. The rule given in *Fugue*, § 302, will be a safe guide for him.

10. If the fugue contains any strettì, the first will mostly be met with in the middle section, though they are occasionally to be seen in the exposition. These must be carefully looked for, and, if found, there are several points to be noticed with regard to

\* Sometimes (as in *Fugue* 7 of this volume, bar 26) the first group of middle entries begins in the dominant. In such a case, the key of the following entry will show whether or not there is a counter-exposition.

them. See, first, how many voices take part in them, at what intervals, and at what distances of time. Observe also how much of the subject is given by each voice—whether each discontinues the subject on the entry of the next, and, if not, how much of it is carried on beyond the next entry.

11. The devices of inversion, augmentation, and diminution are sometimes found in the middle section of the fugue. These must be carefully watched for, as must also the modifications in the form of the subject itself (see Fugues 4 and 11), and the incomplete entries of subject or answer. These last are sometimes likely to be overlooked, especially if, as occasionally happens (see Fugue 18), both the beginning and end of the subject are wanting.

12. The analysis of the final section will in general offer but little difficulty. The entries will now all be in the tonic and dominant keys; these may or may not be divided by episodes. Be on the watch for strettis here, and also for pedal points. If there be a coda, note where it begins.

13. The directions here given refer to simple fugues—that is, fugues with one subject, and to those double fugues in which the two subjects are announced together. In the case of double fugues in which each subject has a separate exposition (see Fugue 16), it will be remembered that the form is different, as is fully explained in *Fugue*, Chapter XI. The method of analysis will, nevertheless, be the same, the difference being merely in the division of the sections of the fugue.

14. With a fugue upon a choral, the analysis will vary according to the form chosen by the composer. If each line of the choral receives a separate exposition, as in the fugue by Bach, given in *Fugue*, § 422, there will be as many sections as there are lines. In Fugue 19 of this volume, where sometimes one line, and sometimes two, of the choral are treated separately, the number of sections will be the same as the number of expositions. But if the subject of the fugue be quite independent of the choral, the latter being treated as a *canto fermo*, as in the example by Bach in *Fugue*, § 427, or in Mendelssohn's third Organ Sonata, the form of the fugue will not be affected by the presence of the choral.

15. It will greatly assist the student if he marks the entries of subject and answer, and the episodes, as we have done throughout this volume. When his analysis is completed, he will also do well to tabulate the results, as is here done at the end of each fugue.

16. We have fully explained in this introduction the exact method we ourselves pursued in making all the analyses in this volume; and we can assure the student that he will find the work of scoring and analyzing fugues, though somewhat long, truly fascinating, if, as we assume, he has sufficiently studied the subject to be able to appreciate its beauties.



## PART I.

## FUGUES ON ONE SUBJECT.

## Section (a). FUGUES WITHOUT A REGULAR COUNTERSUBJECT.

No. 1.—J. S. BACH. Fugue in D minor ('Art of Fugue,' No. 2).

1 2 3 4 5 6

7 8 9 10

11 12 13 14

S

A

Episod. I.

15 16 17 18

This system contains measures 15 through 18. It features four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 15 shows the beginning of a new episode with a treble clef. Measures 16-18 continue the melodic and harmonic development of this episode.

19 20 21 22

This system contains measures 19 through 22. The four staves continue the musical texture. Measure 21 features a prominent sixteenth-note pattern in the bass line.

Counter-exposition. A

S? ?

23 24 25 26

This system contains measures 23 through 26. It begins with a 'Counter-exposition' section. Measure 23 has a treble clef. Measure 24 has a 'S?' marking above it. Measure 25 has a '?' marking above it. Measure 26 is marked with 'A' above it. The musical notation continues on the four staves.

27 28 29 30

This system contains measures 27 through 30. The four staves continue the fugue's progression. Measure 27 has a treble clef. The system concludes with measure 30.

Measures 31-34 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. Measure 31 features a Soprano (S) entry in the Treble staff. Measures 32-34 show the continuation of the fugue with various instrumental entries and developments.

Measures 35-38 of the fugue. Measure 35 features an Alto (A) entry in the Alto staff. Measures 36-38 show the continuation of the fugue with various instrumental entries and developments.

Measures 39-42 of the fugue. Measure 39 features a Middle Section entry in the Treble staff. Measure 40 features an Episode II entry in the Alto staff. Measures 41-42 show the continuation of the fugue with various instrumental entries and developments.

Measures 43-46 of the fugue. Measure 43 features a Soprano (S) entry in the Treble staff. Measures 44-46 show the continuation of the fugue with various instrumental entries and developments.



Measures 47-50 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 47 shows the beginning of a new entry in the Treble staff. Measure 48 continues the Treble entry. Measure 49 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension. Measure 50 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension.

Measures 51-54 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 51 shows the beginning of a new entry in the Bass staff. Measure 52 continues the Bass entry. Measure 53 shows the Bass staff with a fermata and a 'S' marking above it, indicating a suspension. Measure 54 shows the Bass staff with a fermata and a 'S' marking above it, indicating a suspension.

Measures 55-58 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 55 shows the beginning of a new entry in the Treble staff. Measure 56 continues the Treble entry. Measure 57 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension. Measure 58 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension.

Measures 59-62 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 59 shows the beginning of a new entry in the Treble staff. Measure 60 continues the Treble entry. Measure 61 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension. Measure 62 shows the Treble staff with a fermata and a 'S' marking above it, indicating a suspension.

Episode IV.

63 64 65 66

This system contains measures 63 through 66. It features four staves: a treble staff, a first alto staff, a second alto staff, and a bass staff. The key signature has one flat (B-flat). Measure 63 shows a complex texture with multiple voices. Measure 64 continues the development. Measure 65 is marked as the beginning of 'Episode IV.' and features a prominent sixteenth-note figure in the first alto part. Measure 66 concludes the system with a sustained bass line and active upper parts.

A (var.)

67 68 69 70

This system contains measures 67 through 70. It features four staves. Measure 67 begins with a new texture. Measure 68 shows a variation of a theme, labeled 'A (var.)'. Measure 69 continues this variation. Measure 70 concludes the system with a sustained bass line and active upper parts.

Episode V.

71 72 73

This system contains measures 71 through 73. It features four staves. Measure 71 begins with a new texture. Measure 72 shows a variation of a theme, labeled 'Episode V.'. Measure 73 concludes the system with a sustained bass line and active upper parts.

74 75 76 77

This system contains measures 74 through 77. It features four staves. Measure 74 begins with a new texture. Measure 75 shows a variation of a theme. Measure 76 continues this variation. Measure 77 concludes the system with a sustained bass line and active upper parts.

17. As this volume contains several examples from Bach's 'Art of Fugue,' it will be well to give here some account of that work. It was written to show the varied possibilities of fugal construction, and consists of a series of fugues and canons, all founded upon the same subject, which, however, appears in the different numbers of the work in various modifications. Its original form is

which is also employed with a slightly altered rhythm in the fourth bar for the second fugue—that given here. In the third fugue, the answer of the first is inverted, and employed as the subject—

while the fourth fugue (see Fugue 4 of the present volume) is made from the inverted subject itself.

18. The subject is next altered by the addition of passing notes—

and in this shape is combined with itself in inversion, augmentation, and diminution (See Fugues 9 and 10 of this volume.) It

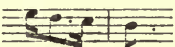


is subsequently further modified, and combined with other subjects in double counterpoint of the octave, tenth, and twelfth; and finally Bach gives two fugues, one for three and the other for four voices, which are treated by inverse contrary movement in all the parts. Besides this the work contains a number of canons on the same theme, and at the end is printed a long triple fugue, an analysis of which was given in *Fugue* §§ 400-403, which was no part of the original work. Its introduction is due to the fact that the 'Art of Fugue' was not published till after the composer's death, and the editor was not certain as to the author's intentions.

19. Composed in the last year of Bach's life, the 'Art of Fugue' shows his stupendous genius in its fullest maturity, and contains many of the most perfect specimens in existence of fugal writing. Being written with a distinctly educational purpose, the work is especially valuable to the student and to the teacher, because Bach here deliberately sets to work to show how fugues should be written. The different numbers may therefore be taken as models for our guidance; and it is for this reason that we have included several of them in the present volume.

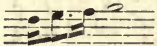
20. The fugue now before us is so simple and straightforward in its construction that it will not need a very long analysis. Though it has no countersubject, remarkable unity is given to the whole work by the persistent dotted-note rhythm first heard in the fourth bar, which is continued without any intermission whatever until the final chord.

21. The exposition extends to the beginning of bar 17. As the subject commences with a leap from tonic to dominant, the answer is tonal, according to the usual rule (*Fugue*, § 86). As the subject does not modulate, the only alteration made is in the first bar.

22. The last four notes of the subject  must be particularly noticed, because they are the germ out of which the whole of the counterpoints accompanying the subject are developed. Sometimes this figure appears, treated sequentially in the same voice, either by direct or inverse movement—e.g., in the tenor of bars 9 and 10 (direct), and in the alto of bars 39, 40 (by free inversion); at other times, as we shall see directly, the figure is employed in imitation between the different parts; and in one place (bar 70), the rhythm only is preserved, and is divided between the treble and alto. The first example of imitation will be seen at bar 8, where the counterpoint is announced in the tenor, imitated in the sixth below by the bass, and this in its turn in the ninth above by the tenor. In bar 11 the bass is imitated by the tenor in contrary movement. It is impossible to point out all the imitations throughout the fugue; this would take too long.

We have said enough to show the student how to find them for himself.

23. The exposition is followed at bar 17 by the first episode, constructed from the figure above quoted, and leading to a full cadence in the dominant at bar 23. Here begins the counter-exposition. Observe that the beginning and end of the subject are altered in the alto. The change in bar 23 gives Bach an opportunity to introduce the tenor and bass in imitation of the

figure . The end of the subject is altered because the answer in the treble enters one bar sooner than before; there is, in fact, here a partial stretto—the only one in the fugue. This counter-exposition departs from the usual practice, inasmuch as the voices which before had the subject do not now have the answer, neither does the answer lead, and the subject reply.

24. The passage of imitation in all the voices at bars 35 to 37 might possibly be considered as a second episode; but as the following entry of the tenor in bar 38 is clearly the answer to that in the bass at bar 31, and certainly forms part of the counter-exposition, it is better to regard bars 35 to 37 as a codetta, such as is often found in the exposition, but less frequently in the following part of a fugue.

25. The counter-exposition ends at bar 42. Hitherto all the entries of the subject have been in the keys of the tonic and dominant; but our second episode (bars 42 to 44) introduces an entry in the relative major. It therefore belongs to the middle section of the fugue, which begins at bar 42; and it will be seen that the first section occupies exactly half of the whole fugue.

26. There is here only one group of middle entries, and it presents one or two points for comment. Note in the first place the alteration in the last note of the subject, at bar 49. Such slight modifications are very common in the middle entries of a fugue, and we shall meet with many similar examples in this volume. It will also be seen that in the entries at bars 49 and 53 the first note of the subject is altered. It looks at first sight as if we had here an entry of the answer; but if it were, the interval between the second and third notes would be a second, and not a third. Besides this, the key-relationships of the entries are not those of subject and answer. At bar 45 the entry is in F, at bar 49 in G minor, and at bar 52 in B flat. Just as in tonal fugues we often find a real answer in the later entries, where a tonal has been given at first, so we sometimes (as here) see the *subject* taking a form which resembles the tonal *answer*. Throughout this volume, whenever the entries are at irregular distances, we shall mark them with S in all cases of doubt. The student should note the various incidental double counterpoints in this middle group of entries. Bar 46 compared with bar 54

shows inversion in the twelfth; and bars 49 and 53 are written in double counterpoint in the fourteenth.

27. The third episode (bars 57 to 60) brings us to the final section of the fugue, in which subject and answer reappear in the tonic and dominant keys. Here each successive entry is divided from the preceding by an episode. This, though hardly to be called unusual, is not very often met with. More frequently the final entries are either in stretto, or, if not, follow one another without any break. Observe that at bar 69 the entry of the answer in the tenor is varied by means of syncopation.

28. This fugue is an admirable example of how much variety is possible with a very small amount of material. The persistent employment of the dotted figure of the counterpoint never becomes monotonous. Compare the five episodes, and note how each one differs from all the others, though the same figure is used in each. Here we see something akin to that "thematic development" so invaluable in the higher branches of composition, which Beethoven employed in such a marvellous way, and of which we shall have to speak in a later volume of this series.

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### *Analysis of Fugue I.*

#### FIRST SECTION—Bars 1 to 42.

- (a) Exposition. Subject (B), D minor, bar 1.  
                   Answer (T), A minor, bar 5.  
                   Subj. (A), D minor, bar 9.  
                   Ans. (S), A minor, bar 13.
- (b) Episode I. (bars 17 to 22).
- (c) Counter-exposition. Subj. (A), D minor, bar 23.  
                               Ans. (S), A minor, bar 26.  
                               Subj. (B), D minor, bar 31.  
                               Ans. (T), A minor, bar 38.

#### MIDDLE SECTION—Bars 42 to 60.

- (d) Episode II. (bars 42 to 44).
- (e) Middle group of entries. Subj. (S), F major, bar 45  
                                       Subj. (A), G minor, bar 49  
                                       Subj. (B), B flat, bar 52.
- (f) Episode III. (bars 57 to 60).

#### FINAL SECTION—Bars 61 to 84.

- (g) Subj. (B), D minor, bar 61.
- (h) Episode IV. (bars 61 to 69).
- (i) Ans. (T), A minor, bar 69.
- (j) Episode V. (bars 73 to 78).
- (k) Subj. (S), D minor, bar 79.



No. 2.—G. F. HANDEL. Chorus, "Preserve him for the glory of thy name. (Saul.)

*Allegro.*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

Episode I.

Measures 21-25. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Bass, and a third staff (likely for a third voice part). Measure 21 has a treble staff with a half note G and a bass staff with a half note G. Measure 22 has a treble staff with a half note A and a bass staff with a half note A. Measure 23 has a treble staff with a half note B and a bass staff with a half note B. Measure 24 has a treble staff with a half note C and a bass staff with a half note C. Measure 25 has a treble staff with a half note D and a bass staff with a half note D. Above measure 23, there is a bracket labeled 'S' with a question mark '?' above it. Above measure 24, there is a bracket labeled 'S'.

Measures 26-30. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Bass, and a third staff (likely for a third voice part). Measure 26 has a treble staff with a half note G and a bass staff with a half note G. Measure 27 has a treble staff with a half note A and a bass staff with a half note A. Measure 28 has a treble staff with a half note B and a bass staff with a half note B. Measure 29 has a treble staff with a half note C and a bass staff with a half note C. Measure 30 has a treble staff with a half note D and a bass staff with a half note D. Above measure 28, there is a bracket labeled 'S' with a question mark '?' above it. Above measure 29, there is a bracket labeled 'S'.

Measures 31-35. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Bass, and a third staff (likely for a third voice part). Measure 31 has a treble staff with a half note G and a bass staff with a half note G. Measure 32 has a treble staff with a half note A and a bass staff with a half note A. Measure 33 has a treble staff with a half note B and a bass staff with a half note B. Measure 34 has a treble staff with a half note C and a bass staff with a half note C. Measure 35 has a treble staff with a half note D and a bass staff with a half note D. Above measure 31, there is a bracket labeled 'S'.

Measures 36-40. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Bass, and a third staff (likely for a third voice part). Measure 36 has a treble staff with a half note G and a bass staff with a half note G. Measure 37 has a treble staff with a half note A and a bass staff with a half note A. Measure 38 has a treble staff with a half note B and a bass staff with a half note B. Measure 39 has a treble staff with a half note C and a bass staff with a half note C. Measure 40 has a treble staff with a half note D and a bass staff with a half note D. Above measure 36, there is a bracket labeled 'S'.

Final Section.

A

Episode II.

41 42 43 44 45

S

S ?

46 47 48 49 50

?

Episode III.

S ?

51 52 53 54 55

A ?

S ?

S ?

S

56 57 58 59



29. Handel's fugues in general differ considerably from Bach's in their greater freedom of form, and in their being less polyphonic. In the fugues for the harpsichord the freedom is carried to such length as often to obscure the clearness of the part writing. This the student can easily see if he attempts to put them into score. He will find it at times almost impossible to follow the progression of the different voices. We have therefore chosen a choral fugue, and one of the most regular in construction, for this work. Only a short analysis will be needful.

30. The answer is tonal, only the first note being altered; there is no countersubject. At bar 8 will be seen a good example of the "inganno" (*Fugue*, § 165). The exposition ends at bar 18, in which bar the first episode begins. This is made from a sequential treatment of the last bar of the subject, by tenor and bass alternately, which accompanies a canon in the fifth below between soprano and alto. There is no regular counter-exposition, as in the preceding fugue, but there is an entry of the subject in the original key at bar 23, preceded at bar 22 by an entry in the treble of the first bar of the subject, forming a partial stretto. These entries, therefore, with the episode that precedes them, belong to the first section of the fugue.

31. The middle section begins at bar 27. At bar 28 the first complete stretto for all the voices is seen; notice that only the last entering voice (the bass in bar 31) gives the entire subject, each of the others discontinuing it when the next voice enters. The counterpoints accompanying the various entries illustrate what was said above as to the difference in style between Handel's and Bach's fugues. The part-writing here is much simpler, and the voices often move together in plain three- and four-part harmony, instead, of in florid counterpoint. The small notes in bars 20, 21, and 31 give the alterations made in the voice parts to keep the subject in a convenient compass; the lower notes are for the orchestra. At bar 36 is another partial stretto in C minor. The second episode (bars 41-44) is made from the latter part of the subject in a modified form, as will be seen by comparing the alto of bar 41 and the treble of bar 42 with bar 4.

32. The final section of the fugue begins at bar 44 with the entry of the answer in D minor. As it begins with the leap of a fifth from dominant down to tonic, it looks as if it were an entry of the subject; that it is really the answer is shown by the immediately following entry being in G minor. We have here (and again in bar 58) a *real* answer instead of a *tonal* one; this is continually to be met with in the middle and final sections of tonal fugues. In the Fugue No. 1, we saw at bars 49 and 53 the converse case; the subject took the form of the tonal answer. At bars 48 and 49 is another partial stretto; and at bar 52 is a somewhat unusual point—the subject, which is begun by the soprano, is transferred to, and completed by the bass. The third and last episode (bars 53–56) is made, like the first, from a sequential treatment of the last bar of the subject; but the distribution between the voices is different, as also is the accompanying counterpoint. At bar 56 begins the last stretto; observe in bar 58 the alteration in the answer—a *major* third instead of a minor. Note also, as an irregularity, that the bass (the last voice to enter) does not complete the subject (*Fugue*, § 252).

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### *Analysis of Fugue 2.*

#### FIRST SECTION—Bars 1 to 7.

- (a) Exposition (bars 1 to 18).  
(Order of entry, T A S B.)
- (b) First episode (bars 18 to 22).
- (c) Additional entry, with partial stretto, in G minor  
(bars 22 to 27).

#### MIDDLE SECTION—Bars 27 to 44.

- (d) First group of middle entries in B flat, with stretto in all the voices (bars 28 to 35).
- (e) Connecting bar (bar 35).
- (f) Second group of middle entries in C minor, with partial stretto (bars 36 to 41).
- (g) Second episode (bars 41 to 44).

#### FINAL SECTION—Bars 44 to 64.

- (h) Answer (A) followed by subject (B and S), (bars 44 to 53).
  - (i) Third episode (bars 53 to 56).
  - (j) Final stretto followed by coda (bars 56 to 64).
- 

N.B.—In the above fugue, as in several of those that follow, a few notes of the orchestral accompaniment which complete the harmony have been omitted to show the fugal construction more clearly.

## No. 3.—J. HAYDN. "Kyrie Eleison." (5th Mass.)

*Vivace.*

1 2 3 4 5 6 7 8 9 10 11 12 13

S A tr tr tr A ?



## Middle Section.

Musical score for measures 14-16. The score is written for three staves: Treble, Alto, and Bass. Measure 14 shows the beginning of the section with a treble staff melody and a bass staff accompaniment. Measure 15 continues the treble staff melody, while the bass staff has a whole rest. Measure 16 shows the treble staff melody concluding with a half note, and the bass staff with a whole rest.

## Episode I.

Musical score for measures 17-19. The score is written for three staves: Treble, Alto, and Bass. Measure 17 shows the beginning of the episode with a treble staff melody and a bass staff accompaniment. Measure 18 continues the treble staff melody, while the bass staff has a whole rest. Measure 19 shows the treble staff melody concluding with a half note, and the bass staff with a whole rest. A bracket labeled '8' spans measures 17 and 18, and a bracket labeled '?' spans measures 18 and 19.

## Episode II.

Musical score for measures 20-22. The score is written for three staves: Treble, Alto, and Bass. Measure 20 shows the beginning of the episode with a treble staff melody and a bass staff accompaniment. Measure 21 continues the treble staff melody, while the bass staff has a whole rest. Measure 22 shows the treble staff melody concluding with a half note, and the bass staff with a whole rest.

Musical score for measures 23-25. The score is written for three staves: Treble, Alto, and Bass. Measure 23 shows the beginning of the episode with a treble staff melody and a bass staff accompaniment. Measure 24 continues the treble staff melody, while the bass staff has a whole rest. Measure 25 shows the treble staff melody concluding with a half note, and the bass staff with a whole rest.

Measures 26, 27, and 28 of the fugue. The score is written for four staves (treble and bass clefs). Measure 26 shows the first staff with a melodic line and the third staff with a bass line. Measure 27 continues the first staff's melody. Measure 28 shows the first staff with a melodic line and the third staff with a bass line.

Measures 29, 30, and 31 of the fugue. Measure 29 shows the first staff with a melodic line and the third staff with a bass line. Measure 30 continues the first staff's melody. Measure 31 shows the first staff with a melodic line and the third staff with a bass line. The text "Episode III." is written above the third staff in measure 30.

Measures 32, 33, and 34 of the fugue. The score is written for four staves (treble and bass clefs). Measure 32 shows the first staff with a melodic line and the third staff with a bass line. Measure 33 continues the first staff's melody. Measure 34 shows the first staff with a melodic line and the third staff with a bass line.

Measures 35, 36, and 37 of the fugue. The score is written for four staves (treble and bass clefs). Measure 35 shows the first staff with a melodic line and the third staff with a bass line. Measure 36 continues the first staff's melody. Measure 37 shows the first staff with a melodic line and the third staff with a bass line.



Measures 38, 39, and 40 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass). Measure 38 shows the beginning of a new entry with a treble clef. Measures 39 and 40 continue the melodic and harmonic development with various rhythmic patterns and accidentals.



Measures 41, 42, and 43 of the fugue. Measure 41 begins with a treble clef. Measure 42 features a key signature change to one flat (B-flat). Measure 43 continues the complex texture with multiple voices.



Measures 44, 45, and 46 of the fugue. Measure 44 starts with a treble clef and a key signature of one flat. Measure 45 contains a section labeled "Episode IV." in the upper right. Measure 46 shows the continuation of the fugue's intricate counterpoint.



Measures 47, 48, and 49 of the fugue. Measure 47 begins with a treble clef and a key signature of one flat. Measure 48 features a key signature change to two flats (B-flat and E-flat). Measure 49 concludes the section with a treble clef.



Measures 50, 51, and 52. The score is written for four staves: Treble, Alto, Tenor, and Bass. Measure 50 shows the beginning of the fugue with a treble staff entry. Measures 51 and 52 continue the development of the theme.

Measures 53, 54, and 55. The score continues with complex rhythmic patterns and counterpoint across the four staves. Measure 55 features a key signature change to one flat.

Final Section.

Measures 56, 57, and 58. This section includes annotations: "S inv." above measure 56, "A inv." above measure 57, and "S inv." above measure 58. Question marks are placed above measures 57 and 58, indicating areas of analysis or uncertainty.

Measures 59, 60, and 61. This section includes annotations: "A inv." above measure 59, a question mark above measure 60, and "S" above measure 61. The score concludes with a final cadence in measure 61.

62 63 64

65 66 67

68 69 70

Coda.

A

33. This is a very interesting fugue, of somewhat unusual construction, inasmuch as after the exposition the subject appears only once (bar 44) in its complete form. We have, nevertheless, selected it for analysis as a very instructive example of the way in which great unity of design can be combined with very free treatment. It "hangs together" so well that it is very doubtful whether anybody hearing it without any previous acquaintance would notice any irregularity in its form.

34. In the exposition of this fugue (bars 1 to 14) we find a nearer approach to a regular countersubject than in either of the preceding fugues of this volume. The counterpoint in the alto of

bars 9 to 11 is the same as that in the bass of bars 3 to 6; but there is sufficient difference in the other counterpoints accompanying the entries to prevent our being able to regard it as a true countersubject. At bar 12 is an additional entry in the bass, such as we often find when an outer part leads. If the counterpoint we have just spoken of were a real countersubject, it ought to appear in bar 12 in the treble—the voice that last entered; instead of which it is in the tenor. It should be said that in bar 12 the bass is still really the lowest part, as it is doubled in the lower octave by the double basses.

35. The middle section of this fugue begins at bar 14 with the first episode (bars 14 to 17). This is made from a sequential treatment of the last part of the subject, and leads to an isolated entry (partial) of the subject in A minor (bar 17). This is given to the bass—the voice by which the last entry was made (bar 12). Here we see how little the old formal rules were observed by the great masters; one of these rules was that no two consecutive entries of subject or answer should be in the same voice. The occasional small notes in the bass, as at bars 14, 15, and later in the fugue (bar 43, &c.), show that the orchestral bass is independent of the vocal.

36. The second episode (bars 19 to 28) is made from the last notes of the subject, treated both sequentially and by imitation, and combined in bars 21 to 23 with the inversion of the figure



in the first bar of the subject. This episode

modulates to E minor, introducing in that key another partial entry of the subject (alto, bar 29). This is followed by the third episode (bars 30 to 43)—the longest and one of the most interesting in the fugue. The first part of it (bars 30 to 38) is mostly founded on the same quaver figure which we saw treated by inversion in the preceding episode; from bar 38 to bar 40 Haydn works the semiquaver figure of bar 2 by sequential imitation, and bars 41 to 43 are developed from the last notes of the subject. At bar 44 we find the only *complete* entry of the subject after the exposition (soprano, F major), which is followed by another rather long episode (bars 46 to 55). This commences with a sequential continuation by the tenor of the last bar of the subject (bars 46 to 48). It will be seen that this is a free inversion of the first episode, bars 15 to 17. The following passage (bars 49 to 52) should be carefully compared with the second episode from bar 21 to bar 23; it will be seen that the material is the same, but the treatment quite different. Note also the entries of the first notes of the subject at bars 49, 51, 53, and 54.

37. This fourth episode, leading back to the key of C, introduces the final section of the fugue at bar 56. This commences with a partial entry of the subject by inversion (bass), followed by the answer (tenor), also inverted, in stretto at half a bar's distance. The alto and treble follow, again at half a bar's distance. The



rests in the tenor and bass at bars 59 and 60 are somewhat unusual; more frequently during the continuation of the stretto the voices that first entered continue with free counterpoint. The entry of the subject (incomplete) in its direct form (bar 61) leads to a dominant pedal (bars 63-66), and a short coda, formed from sequential groups of semiquaver figures in the bass, taken from the subject, conclude the fugue.

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*Analysis of Fugue 3.*

FIRST SECTION—Bars 1 to 14.

- (a) Exposition (bars 1 to 14).  
(Order of entry, B T A S., with additional entry for B.)

MIDDLE SECTION—Bars 14 to 55.

- (b) First episode (bars 14 to 17).  
(c) First middle entry (B), A minor, bar 17.  
(d) Second episode (bars 19 to 28).  
(e) Second middle entry (A), E minor, bar 29.  
(f) Third episode (bars 30 to 43).  
(g) Third middle entry (S), F major, bar 44.  
(h) Fourth episode (bars 46 to 55).

FINAL SECTION—Bars 56 to 70.

- (i) Stretto on inverted subject (bars 56 to 60).  
(j) Partial entry of subject (B), bar 61, leading to  
(k) Dominant pedal point (bars 63 to 66).  
(l) Coda (bars 66 to 70).

It is worthy of notice that all the middle entries in this fugue are isolated, and that as nearly as possible half the entire fugue consists of episodes.

*Section (b).—FUGUES WITH MORE OR LESS REGULAR  
COUNTERSUBJECTS.*

No. 4.—J. S. BACH. Fugue in D minor ('Art of Fugue,' No. 4).

The musical score is presented in a single system with four staves. The key signature is D minor (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score is numbered 1 through 20 at the bottom of each staff.

Measures 1-7: The main melody (S) is in the treble clef. A counter-subject (CS) is introduced in measure 5 in the treble clef. The bass clef staves are empty.

Measures 8-12: The main melody (S) continues in the treble clef. A counter-subject (CS) is introduced in measure 10 in the treble clef. The bass clef staves are empty.

Measures 13-16: The main melody (S) continues in the treble clef. A counter-subject (CS) is introduced in measure 15 in the treble clef. The bass clef staves are empty.

Measures 17-20: The main melody (S) continues in the treble clef. A counter-subject (CS) is introduced in measure 18 in the treble clef. The bass clef staves are empty.

Labels and markings:

- S**: Main melody (Subject).
- CS**: Counter-subject.
- A**: Answer.
- Codetta.**: Marked at measure 10.
- Middle Section.**: Marked above measure 17.
- Episode 1.**: Marked above measure 18.

C#

21 22 23 24

D- F.1.

C

25 26 27 28

Bb+ S

29 30 31 32

A Cf

33 34 35 36

CS S

G-  
IV



Measures 37-40. The score is in G major (one sharp) and 3/4 time. Measure 37: Treble clef, quarter note G, eighth note A, quarter note B, eighth note C, quarter note D, eighth note E, quarter note F, eighth note G. Bass clef, whole note G. Measure 38: Treble clef, quarter note A, eighth note B, quarter note C, eighth note D, quarter note E, eighth note F, quarter note G, eighth note A. Bass clef, whole note A. Measure 39: Treble clef, quarter note B, eighth note C, quarter note D, eighth note E, quarter note F, eighth note G, quarter note A, eighth note B. Bass clef, whole note B. Measure 40: Treble clef, quarter note C, eighth note D, quarter note E, eighth note F, quarter note G, eighth note A, quarter note B, eighth note C. Bass clef, whole note C. Handwritten annotations: 'CS?' above measure 39, 'A' above measure 40, and a large 'D' at the end of the system.

Measures 41-44. The score continues in G major. Measure 41: Treble clef, quarter note D, eighth note E, quarter note F, eighth note G, quarter note A, eighth note B, quarter note C, eighth note D. Bass clef, whole note D. Measure 42: Treble clef, quarter note E, eighth note F, quarter note G, eighth note A, quarter note B, eighth note C, quarter note D, eighth note E. Bass clef, whole note E. Measure 43: Treble clef, quarter note F, eighth note G, quarter note A, eighth note B, quarter note C, eighth note D, quarter note E, eighth note F. Bass clef, whole note F. Measure 44: Treble clef, quarter note G, eighth note A, quarter note B, eighth note C, quarter note D, eighth note E, quarter note F, eighth note G. Bass clef, whole note G. Handwritten annotations: 'CS?' above measure 41, '?' above measure 42, and 'Episode II.' above measure 43.

Measures 45-48. The score continues in G major. Measure 45: Treble clef, quarter note A, eighth note B, quarter note C, eighth note D, quarter note E, eighth note F, quarter note G, eighth note A. Bass clef, whole note A. Measure 46: Treble clef, quarter note B, eighth note C, quarter note D, eighth note E, quarter note F, eighth note G, quarter note A, eighth note B. Bass clef, whole note B. Measure 47: Treble clef, quarter note C, eighth note D, quarter note E, eighth note F, quarter note G, eighth note A, quarter note B, eighth note C. Bass clef, whole note C. Measure 48: Treble clef, quarter note D, eighth note E, quarter note F, eighth note G, quarter note A, eighth note B, quarter note C, eighth note D. Bass clef, whole note D. Handwritten annotation: 'A' below measure 47.

Measures 49-52. The score continues in G major. Measure 49: Treble clef, quarter note E, eighth note F, quarter note G, eighth note A, quarter note B, eighth note C, quarter note D, eighth note E. Bass clef, whole note E. Measure 50: Treble clef, quarter note F, eighth note G, quarter note A, eighth note B, quarter note C, eighth note D, quarter note E, eighth note F. Bass clef, whole note F. Measure 51: Treble clef, quarter note G, eighth note A, quarter note B, eighth note C, quarter note D, eighth note E, quarter note F, eighth note G. Bass clef, whole note G. Measure 52: Treble clef, quarter note A, eighth note B, quarter note C, eighth note D, quarter note E, eighth note F, quarter note G, eighth note A. Bass clef, whole note A. Handwritten annotation: 'tr' above measure 52.

Measures 53-56. The score is in G major (one sharp) and 3/4 time. Measure 53: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 54: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 55: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 56: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B.

Measures 57-60. The score is in G major (one sharp) and 3/4 time. Measure 57: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 58: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 59: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 60: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B.

Measures 61-64. The score is in G major (one sharp) and 3/4 time. Measure 61: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 62: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 63: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 64: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B.

Measures 65-68. The score is in G major (one sharp) and 3/4 time. Measure 65: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 66: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 67: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B. Measure 68: Treble clef has a half note G, a half note A, and a half note B. Bass clef has a half note G, a half note A, and a half note B.

Episode III.

69 70 71 72

D-

This system contains measures 69 through 72. It features a vocal line (S) and two piano accompaniment parts. Measure 69 is a whole rest for the vocal line. Measures 70-72 show the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. A handwritten 'D-' is written below measure 71.

S var.

73 74 75 76

This system contains measures 73 through 76. It features a vocal line (S) and two piano accompaniment parts. Measure 73 is a whole rest for the vocal line. Measures 74-76 show the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern.

A var.

77 78 79 80

This system contains measures 77 through 80. It features a vocal line (A) and two piano accompaniment parts. Measure 77 is a whole rest for the vocal line. Measures 78-80 show the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern.

Episode IV.

81 82 83 84

A- G-

This system contains measures 81 through 84. It features a vocal line (S) and two piano accompaniment parts. Measure 81 is a whole rest for the vocal line. Measures 82-84 show the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. Handwritten 'A-' is written below measure 82 and 'G-' is written below measure 84.





System 1, measures 85-88. The system consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The measures are numbered 85, 86, 87, and 88 at the bottom.

G-



System 2, measures 89-92. The system consists of four staves. The first staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The measures are numbered 89, 90, 91, and 92 at the bottom.



System 3, measures 93-96. The system consists of four staves. The first staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The measures are numbered 93, 94, 95, and 96 at the bottom.



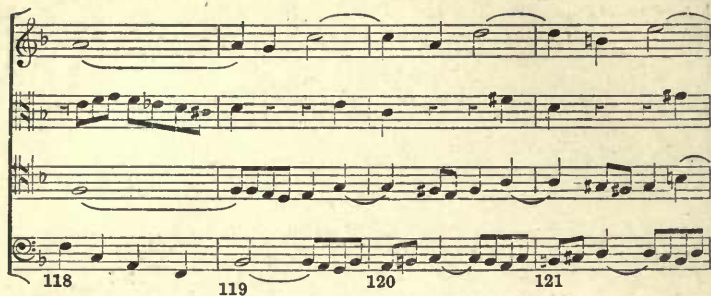
System 4, measures 97-100. The system consists of four staves. The first staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The measures are numbered 97, 98, 99, and 100 at the bottom.

Measures 101-105. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 101 has a treble staff with a half note G and a quarter note A, and a bass staff with a half note G and a quarter note F. Measure 102 has a treble staff with a half note A and a quarter note B, and a bass staff with a half note F and a quarter note E. Measure 103 has a treble staff with a half note B and a quarter note C, and a bass staff with a half note E and a quarter note D. Measure 104 has a treble staff with a half note C and a quarter note D, and a bass staff with a half note D and a quarter note C. Measure 105 has a treble staff with a half note D and a quarter note E, and a bass staff with a half note C and a quarter note B. A trill (tr) is marked above the treble staff in measure 103.

Measures 106-109. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 106 has a treble staff with a half note G and a quarter note A, and a bass staff with a half note G and a quarter note F. Measure 107 has a treble staff with a half note A and a quarter note B, and a bass staff with a half note F and a quarter note E. Measure 108 has a treble staff with a half note B and a quarter note C, and a bass staff with a half note E and a quarter note D. Measure 109 has a treble staff with a half note C and a quarter note D, and a bass staff with a half note D and a quarter note C. A trill (tr) is marked above the treble staff in measure 106. A section marked 'S' begins in measure 107.

Measures 110-113. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 110 has a treble staff with a half note G and a quarter note A, and a bass staff with a half note G and a quarter note F. Measure 111 has a treble staff with a half note A and a quarter note B, and a bass staff with a half note F and a quarter note E. Measure 112 has a treble staff with a half note B and a quarter note C, and a bass staff with a half note E and a quarter note D. Measure 113 has a treble staff with a half note C and a quarter note D, and a bass staff with a half note D and a quarter note C. A section marked 'A var.' begins in measure 110.

Measures 114-117. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 114 has a treble staff with a half note G and a quarter note A, and a bass staff with a half note G and a quarter note F. Measure 115 has a treble staff with a half note A and a quarter note B, and a bass staff with a half note F and a quarter note E. Measure 116 has a treble staff with a half note B and a quarter note C, and a bass staff with a half note E and a quarter note D. Measure 117 has a treble staff with a half note C and a quarter note D, and a bass staff with a half note D and a quarter note C. A section marked 'Episode V.' begins in measure 114.



Measures 118-121. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 118 shows the beginning of a new phrase. Measures 119-121 continue the melodic and harmonic development.



Measures 122-125. The score continues with four staves. Measure 122 introduces a new melodic line. Measures 123-125 show the continuation of the fugue's texture.



Measures 126-129. The score continues with four staves. Measure 126 shows a continuation of the previous phrase. Measure 127 introduces a new melodic line. Measure 128 shows the continuation of the fugue's texture. Measure 129 is marked with "S var." (Solo variation).



Measures 130-133. The score continues with four staves. Measure 130 shows a continuation of the previous phrase. Measure 131 introduces a new melodic line. Measure 132 shows the continuation of the fugue's texture. Measure 133 is marked with "S" (Solo).





38. The subject of this fugue is the inverted form of that which we saw in Fugue I of this volume. As in its original form, it takes a tonal answer. There is a regular countersubject, but it is fitful in its appearances, and the beginning and end are sometimes modified. This is by no means uncommon with a countersubject (*Fugue*, §§ 170, 269).

39. The exposition of this fugue (bars 1 to 19) is quite regular, the countersubject being given in each case to the voice which has just completed the subject or answer. It will be seen that the first three notes of the countersubject are altered when it appears in the alto.

40. The middle section commences at bar 19 with the first episode. This is made from the last notes of the subject, imitated in contrary movement and treated sequentially. We shall find as we proceed that the later episodes are developed or varied from this one.

41. At bar 27 we come to the first group of middle entries—Subject (soprano) in F major; Answer (alto) in C major, followed immediately by Subject (tenor) in G minor, and Answer (bass) in D minor. It must be noticed that the answer of the alto in bar 31 is *real*, and not tonal—a case of constant occurrence in tonal fugues—and that of the four entries only one (bars 35 to 38) is accompanied by the complete countersubject. It is entirely wanting against the soprano and alto entries, and only fragments of it are given against the bass. We see a snatch of it in the tenor of bar 40, transferred to the treble in the following bar. (Compare Fugue 2 at bar 52, where the subject is divided between two voices.)

42. The second episode (bars 43 to 60) is, like the first, constructed from the last part of the subject. All the episodes of this fugue are most instructive, and deserve very close examination. To analyze them fully would require far more space than we can spare; we can only indicate one or two points, leaving the student to discover others for himself. If bars 44 to 47 are compared with bars 20 to 22 of the first episode, it will be seen that what were then soprano and bass

are now inverted in the twelfth as soprano and tenor; and, at the same time, the former alto and tenor are now inverted in the octave as alto and bass. Bars 48 to 50 are a sequential continuation of bar 47. From bars 53 to 57 we have a canon, '4 in 2,' the tenor and bass being the inversion *in the twelfth* of the soprano and alto.

43. The second group of middle entries (bars 61 to 69) presents some new features. We see here the subject modified in form for the purpose of modulation. The bass entry (bar 61) begins in C major and ends in G minor; the tenor (bar 65) begins in G minor and ends in D minor. We have marked both with 'S,' as the tenor can hardly be regarded as the answer to the bass here. Both these entries are accompanied by a portion only of the countersubject.

44. The third episode (bars 69 to 72) should be compared with bars 19 to 22 of the first episode, of which bars these are a free variation. The third group of middle entries—subject (alto), bar 73; answer (soprano), bar 77—shows us the same altered form of the subject that we saw at bars 61 and 65. Observe also that we call the entry at bar 77 "answer," because it is an exact transposition to the fifth above of the entry in bar 73. The countersubject does not accompany either of these entries, though the accompanying counterpoint in bars 73 and 74 bears some affinity to it. It will further be seen that at bar 79 there is a distinct modulation beyond the related keys. The harmony is that of the supertonic minor ninth of E minor—an unrelated key to the original tonic. In the next episode (bars 84 to 86) will be seen a modulation to another unrelated key, C minor. Though Bach generally adheres to the old rules as to modulation, we see from these passages that he had no scruple as to breaking them upon occasion. It must be remembered that the 'Art of Fugue' was written with an educational purpose; and we may safely presume that Bach introduced nothing which he did not consider to be correct.

45. The fourth episode (bars 81 to 106) is the longest in the fugue, and one of the finest. Let the student compare it carefully with episodes 1 and 2, and see how many new combinations are obtained with the old material.

46. The final section of the fugue begins at bar 107 with an entry of the subject in the tenor, accompanied in the soprano by a part of the countersubject combined against a different part of the subject (the chromatic figure of quavers coming in the first half of the bar instead of the second); while the bass gives a syncopated imitation of the subject itself. The answer in the soprano (bar 111) is varied by syncopation, and freely imitated in the sixth below by the alto. These two entries are followed by the fifth and last episode (bars 115 to 128). Compare bars 119 to 122 with the second episode, bars 47 to 50, and note also that the alto in bars 124 to 126 is the inversion of the bass of

bars 120 to 122. The fugue ends with the entries of the subject (varied) in the tenor, bar 129, and in its original form (alto), bar 133.

### *Analysis of Fugue 4.*

FIRST SECTION—Bars 1 to 19.

- (a) Exposition (Order of entry, S A T B).

MIDDLE SECTION—Bars 19 to 106.

- (b) First episode (bars 19 to 26).
- (c) First group of middle entries. Subj. (S), F major, bar 27.  
Ans. (A), C major, bar 31.  
Subj. (F), G minor, bar 35.  
Ans. (B), D minor, bar 39.
- (d) Second episode (bars 43 to 60).
- (e) Second group of middle entries. Subj. varied (B), bar 61.  
Subj. varied (T), bar 65.
- (f) Third episode (bars 69 to 72).
- (g) Third group of middle entries. Subj. varied (A), bar 73.  
Ans. varied (S), bar 77.
- (h) Fourth episode (bars 81 to 106).

FINAL SECTION—Bars 107 to 133.

- (*i*) Subj. (T), D minor, bar 107.  
 Ans. varied (S), A minor, bar 111.  
 (*j*) Fifth episode (bars 115 to 128).  
 (*k*) Final group of entries. Subj. varied (T), bar 129.  
 Subj. (A), bar 133.

It will be seen that this fugue, though one of the finest and most perfect in construction that can be found, contains not the least approach to a regular stretto.



## No. 5.—J. S. BACH. Organ Fugue in G minor.

*S*

1 2 3

*A* *CS*

4 5 6

*Codetta.* *S*

7 8 9

*CS* *Codetta.*

10 11 12

Measures 13, 14, and 15. The score is in G major (one sharp) and 3/4 time. Measure 13 shows the first staff with a half note G4 and a half note A4. Measure 14 shows the first staff with a half note B4 and a half note C5. Measure 15 shows the first staff with a half note D5 and a half note E5. The second staff in measure 15 is marked 'CS' (Crescendo). The third staff in measure 15 is marked 'A' (Allegro).

Measures 16, 17, and 18. The score is in G major (one sharp) and 3/4 time. Measure 16 shows the first staff with a half note G4 and a half note A4. Measure 17 shows the first staff with a half note B4 and a half note C5. Measure 18 shows the first staff with a half note D5 and a half note E5. The second staff in measure 18 is marked 'Episode I.'.

Measures 19, 20, and 21. The score is in G major (one sharp) and 3/4 time. Measure 19 shows the first staff with a half note G4 and a half note A4. Measure 20 shows the first staff with a half note B4 and a half note C5. Measure 21 shows the first staff with a half note D5 and a half note E5. The second staff in measure 21 is marked 'Counter-exposition.' and 'S' (Soprano).

Measures 22, 23, and 24. The score is in G major (one sharp) and 3/4 time. Measure 22 shows the first staff with a half note G4 and a half note A4. Measure 23 shows the first staff with a half note B4 and a half note C5. Measure 24 shows the first staff with a half note D5 and a half note E5. The second staff in measure 24 is marked 'A' (Allegro). The third staff in measure 24 is marked 'CS' (Crescendo).

CS

Codetta.

25 26 27

CS

S

28 29 30

Middle Section.

Episode II.

31 32 33

S

34 35 36



CS ————— ?

Episode III.

37 38 39

40 41 42

S var. —————

43 44

Episode IV.

45 46

Measures 47 and 48 of Fugue V. The score is written for four staves: Treble, Bass, Tenor, and Bass. The key signature is one flat (B-flat). The melody in the Treble staff is a continuous eighth-note pattern. The Bass staff has a similar pattern. The Tenor and Bass staves are mostly empty, with some notes in measure 48. Measure numbers 47 and 48 are indicated at the bottom of the staves.

Measures 49 and 50 of Fugue V. The score is written for four staves: Treble, Bass, Tenor, and Bass. The key signature is one flat (B-flat). The melody in the Treble staff is a continuous eighth-note pattern. The Bass staff has a similar pattern. The Tenor and Bass staves are mostly empty, with some notes in measure 50. Measure numbers 49 and 50 are indicated at the bottom of the staves.

Measures 51, 52, and 53 of Fugue V. The score is written for four staves: Treble, Bass, Tenor, and Bass. The key signature is one flat (B-flat). The melody in the Treble staff is a continuous eighth-note pattern. The Bass staff has a similar pattern. The Tenor and Bass staves are mostly empty, with some notes in measure 53. Measure numbers 51, 52, and 53 are indicated at the bottom of the staves. The text "Episode V." is written to the right of the staves.

Measures 54 and 55 of Fugue V. The score is written for four staves: Treble, Bass, Tenor, and Bass. The key signature is one flat (B-flat). The melody in the Treble staff is a continuous eighth-note pattern. The Bass staff has a similar pattern. The Tenor and Bass staves are mostly empty, with some notes in measure 55. Measure numbers 54 and 55 are indicated at the bottom of the staves. The text "CS" is written to the right of the staves, and "S" is written below the Bass staff.

Episode VI.

56 57 58

This system contains measures 56, 57, and 58. It features a treble staff with a melodic line, a middle staff with a single note and a question mark, and a bass staff with a continuous eighth-note accompaniment. The key signature has one flat (B-flat).

59 60

This system contains measures 59 and 60. The treble staff continues the melodic line, the middle staff has a single note, and the bass staff continues the eighth-note accompaniment. The key signature has one flat (B-flat).

61 62

This system contains measures 61 and 62. The treble staff continues the melodic line, the middle staff has a single note, and the bass staff continues the eighth-note accompaniment. The key signature has one flat (B-flat).

63 64

This system contains measures 63 and 64. The treble staff continues the melodic line, the middle staff has a single note, and the bass staff continues the eighth-note accompaniment. The key signature has one flat (B-flat).



Measures 65 and 66 of Fugue V. The score is written for four staves. Measure 65 features a treble staff with a melodic line, a second treble staff with a counter-melody, and two bass staves with a rhythmic accompaniment. Measure 66 continues the themes. Above measure 65 is the label 'CS' with a line extending to the right. Above measure 66 is the label 'S' with a line extending to the right.

Measures 67, 68, and 69 of Fugue V. The score continues with four staves. Measure 67 shows the continuation of the themes. Measure 68 is marked with the text 'Episode VII.' above it. Measure 69 continues the musical development. The labels '65' and '66' from the previous system are visible below the first two staves of this system.

Measures 70, 71, and 72 of Fugue V. The score continues with four staves. Measure 70 shows the continuation of the themes. Measure 71 is marked with the text 'S' above it. Measure 72 continues the musical development. The labels '67', '68', and '69' from the previous system are visible below the first three staves of this system.

Measures 73, 74, and 75 of Fugue V. The score continues with four staves. Measure 73 shows the continuation of the themes. Measure 74 is marked with the text 'Episode VIII.' above it. Measure 75 continues the musical development. The labels '70', '71', and '72' from the previous system are visible below the first three staves of this system.

Measures 76 and 77 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in B-flat major. Measure 76 shows the Soprano and Bass parts with eighth-note patterns. Measure 77 features a trill (tr) in the Soprano part.

Measures 78 and 79 of the fugue. The score continues with four staves. Measure 78 shows the Soprano and Bass parts. Measure 79 features a sixteenth-note pattern in the Soprano part.

Measures 80, 81, and 82 of the fugue. The score continues with four staves. Measure 80 shows the Soprano and Bass parts. Measure 81 features a sixteenth-note pattern in the Soprano part. Measure 82 features a sixteenth-note pattern in the Soprano part. The text "Episode IX." is written above the Soprano staff in measure 82.

Measures 83, 84, and 85 of the fugue. The score continues with four staves. Measure 83 shows the Soprano and Bass parts. Measure 84 features a sixteenth-note pattern in the Soprano part. Measure 85 features a sixteenth-note pattern in the Soprano part.

Measures 86 and 87 of the fugue. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has two flats (B-flat and E-flat). Measure 86 shows the beginning of a new entry in the Treble 1 part. Measure 87 continues the development of the theme.

Measures 88, 89, and 90 of the fugue. The score continues with complex counterpoint across the four staves. Measure 88 features a dense texture with multiple voices. Measure 89 shows a continuation of the thematic material. Measure 90 begins a new phrase.

Measures 91 and 92 of the fugue. The score continues with complex counterpoint across the four staves. Measure 91 features a dense texture with multiple voices. Measure 92 shows a continuation of the thematic material.

Measures 93 and 94 of the fugue, including the Final Section. The score continues with complex counterpoint across the four staves. Measure 93 features a dense texture with multiple voices. Measure 94 shows a continuation of the thematic material. The section is marked with a 'S' and the text 'Final Section.' above the staff.



Episodic X.

95 96 97

This system contains measures 95, 96, and 97. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat). Measure 97 is marked with 'Episodic X.'.

98 99 100

This system contains measures 98, 99, and 100. The treble staff continues the melodic line, and the bass staff continues the rhythmic accompaniment. Measure 100 is marked with 'S'.

101 102

This system contains measures 101 and 102. The treble staff continues the melodic line, and the bass staff continues the rhythmic accompaniment.

103 104

This system contains measures 103 and 104. The treble staff continues the melodic line, and the bass staff continues the rhythmic accompaniment. Measure 104 is marked with 'S'.



Episode XI.

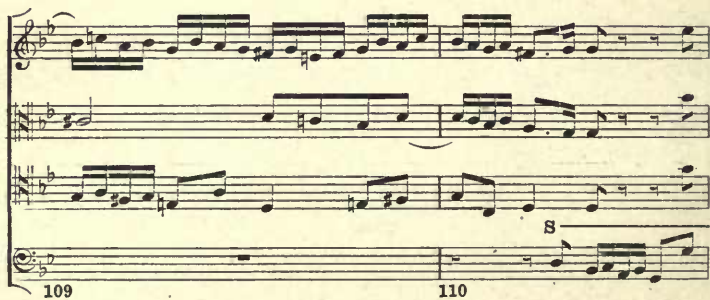
105 106

This system contains measures 105 and 106. It features four staves: Treble, Alto, Tenor, and Bass. Measures 105 and 106 are marked at the bottom of the staves. The text "Episode XI." is written above the Tenor staff in measure 106.



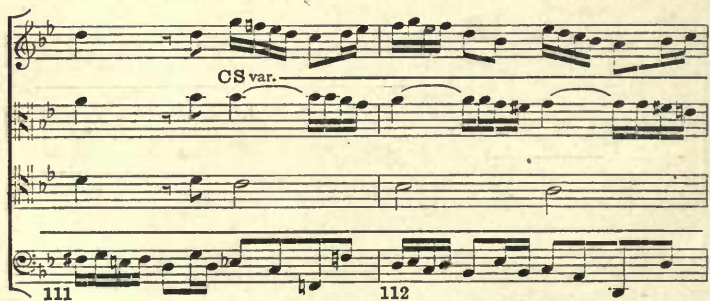
107 108

This system contains measures 107 and 108. It features four staves: Treble, Alto, Tenor, and Bass. Measures 107 and 108 are marked at the bottom of the staves.



109 110

This system contains measures 109 and 110. It features four staves: Treble, Alto, Tenor, and Bass. Measures 109 and 110 are marked at the bottom of the staves. A fermata is placed over the final note of measure 110 in the Bass staff.



CS var.

111 112

This system contains measures 111 and 112. It features four staves: Treble, Alto, Tenor, and Bass. Measures 111 and 112 are marked at the bottom of the staves. The text "CS var." is written above the Alto staff in measure 111.



47. We have chosen this fugue as our next specimen, not only because it is one of the best-known and most popular of Bach's organ works, but because it is a very fine example of a fugue with a regular countersubject. In its construction it is simple and straightforward, and its analysis offers no difficulties.

48. The answer is tonal; but the first note is the only one altered. The intermediate modulation to the relative major is imitated exactly in the answer (*Fugue*, § 83). The countersubject does not accompany the whole of the answer. The codetta before the entrance of the third voice (bars 7 to 9) is developed sequentially from the first half of bar 7 of the alto. The counterpoint in the soprano of bars 11 and 12 accompanies the subject and countersubject so frequently that it might almost be considered as a second countersubject; the three voices in bars 11 and 12 are written in triple counterpoint, and in the course of the fugue five of the six possible positions are employed, as may be seen by comparing bars 11, 23, 26, 38, and 104.

49. The exposition ends at bar 17, and the first episode (bars 17 to 21) leads to a counter-exposition (bars 21 to 32). Here the first two entries are the same as in the exposition, which is unusual, though the additional entry of the subject in the treble, so as to allow the bass to have the countersubject, is quite regular. As is often seen in a counter-exposition, only three of the four voices have an entry of subject or answer.

50. The middle section of the fugue begins with the second episode, at bar 32. The student should by this time be sufficiently accustomed to analysis to be able to discover for himself the material from which the episodes are constructed; in future, therefore, we shall only notice any special points in them that need comment.


51. There are no *groups* of middle entries in this fugue. On examination it will be found that all the middle entries are isolated. The first is seen at bar 36, and is for the tenor. It should be noticed that in this fugue (as in some others in the volume) the words "alto" and "tenor," as applied to the middle



voices, refer merely to their relative, and not to their actual position. It is comparatively seldom that so wide a compass is given to the middle parts as here—*e.g.*, the alto in bars 44 to 47, and 53, 54.

52. The third episode is founded on the first part of the subject treated sequentially in the tenor, and accompanied by a canon in the fourth below for the treble and alto. It leads to an entry of the subject (bar 43) in the treble, in D minor, slightly varied in form at the beginning, and accompanied by a new sequential figure in the alto, varied from the countersubject. The fourth episode (bars 46 to 50) leads to another entry in D minor, also in only two-part harmony. Note that bars 51 to 53 are the inversion in the octave of bars 44 to 46. This is the justification for there being two consecutive entries of the subject in the same key, which is rather unusual.

53. The fifth episode, only one bar in length, introduces the subject in F major (bar 54). The sixth episode (bars 57 to 65) should be specially noticed, as it contains a new figure, first seen

in the alto:  of which much use is made later in combination with the semiquaver figure in the bass of bars 57, 58. Compare this episode, as far as bar 60, with the seventh and ninth episodes (bars 68 to 72, 82 to 86, and 89 to 93). The next entry of the subject (bar 65, tenor) is in the tonic key. In longer fugues this is neither infrequent nor undesirable. It is not needful to dwell on the following entries in C minor (bar 72), and E flat (bar 79), and we therefore pass on to the ninth episode (bars 82 to 93). Besides the varied positions of the combination first seen in bars 57, 58, to which we have already called attention, there is an interesting point at bars 86 to 89. A sequence formed from the first half of bar 48 is combined with an *augmentation* of the important figure of counterpoint first seen in the soprano of bar 11, which we said was almost like a second countersubject.

54. The final section of the fugue begins in bar 93. The subject is not accompanied by the countersubject in its original form; but we have here a transposition (with slight modifications) of part of the middle section (bars 44 to 53). It is very rare in a fugue to find so long a passage repeated almost exactly in a different key; but here there is so much variety in what has intervened that no effect of monotony is produced. At bar 103 is the only attempt at stretto in the whole fugue—the alto entering before the tenor has quite completed the subject. In the last entry, we see a new variation of the countersubject (alto, bar 111), and in the final cadence additional voices are introduced.

*Analysis of Fugue 5.*

## FIRST SECTION—Bars 1 to 32.

- (a) Exposition (bars 1 to 17).  
(Order of entry, S A T B.)
- (b) First episode (bars 17 to 21).
- (c) Counter-exposition (bars 21 to 32).

## MIDDLE SECTION—Bars 32 to 93.

- (d) Second episode (bars 32 to 36).
- (e) Entry of subject (T), B flat, bar 36.
- (f) Third episode (bars 39 to 43).
- (g) Entry of subject (S), D minor, bar 43.
- (h) Fourth episode (bars 46 to 50).
- (i) Entry of subject (A), D minor, bar 50.
- (j) Fifth episode (bars 53, 54).
- (k) Entry of subject (B), F major, bar 54.
- (l) Sixth episode (bars 57 to 65).
- (m) Entry of subject (T), G minor, bar 65.
- (n) Seventh episode (bars 68 to 72).
- (o) Entry of subject (S), C minor, bar 72.
- (p) Eighth episode (bars 75 to 79).
- (q) Entry of subject (A), E flat, bar 79.
- (r) Ninth episode (bars 82 to 93).

## FINAL SECTION—Bars 93 to 115.

- (s) Entry of subject (S), G minor, bar 93.
- (t) Tenth episode (bars 96 to 100).
- (u) Entries of subject (T), bar 100; (A), G minor, bar 103.
- (v) Eleventh episode (bars 106 to 110).
- (w) Final entry of subject (B), G minor, bar 110.
- (x) Coda (bars 113 to 115).

55. The unusually large number of episodes in this fugue is the natural consequence of all the middle entries being isolated. It will be seen that nearly all the episodes are short, eight of the eleven being only four bars in length, while the fifth is only one bar. Notice also the symmetry in the arrangement of the middle entries. After B flat major, Bach takes the dominant minor of the original key, following it by its relative major; then, after returning to his tonic, he makes an excursion to the other side of the key, and we have entries in the subdominant minor, and its relative major. In its whole construction the fugue is (like No. 4) one of the most perfect of Bach's works.

## No. 6.—J. S. BACH. Organ Fugue in D minor (Dorian).

First system of the Organ Fugue in D minor (Dorian) by J. S. Bach. The system includes measures 1 through 8. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) in D minor. The Soprano part begins with a whole rest, followed by a half note D, a quarter note E, and a half note F. The Alto part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Tenor part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Bass part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The system is marked with a '1' at the beginning and a 'tr' (trill) at the end of measure 8.

Second system of the Organ Fugue in D minor (Dorian) by J. S. Bach. The system includes measures 9 through 14. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) in D minor. The Soprano part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Alto part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Tenor part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Bass part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The system is marked with a 'CS' (Crescendo) at the beginning and a 'tr' (trill) at the end of measure 14.

Third system of the Organ Fugue in D minor (Dorian) by J. S. Bach. The system includes measures 15 through 20. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) in D minor. The Soprano part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Alto part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Tenor part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Bass part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The system is marked with a 'CS' (Crescendo) at the beginning, a 'Codetta.' at the end of measure 15, and a 'S' (Soprano) at the beginning of measure 18.

Fourth system of the Organ Fugue in D minor (Dorian) by J. S. Bach. The system includes measures 21 through 26. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) in D minor. The Soprano part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Alto part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Tenor part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The Bass part begins with a half note D, a quarter note E, a half note F, and a quarter note G. The system is marked with a 'b' (basso) at the beginning, a 'tr' (trill) at the end of measure 24, and a 'Codetta.' at the end of measure 25.



Musical score for measures 27-33. The score is written for four staves: Treble, Alto, Tenor, and Bass. Measure 27 begins with a treble staff entry. Measure 29 features a 'CS' (Crescendo) marking above the tenor staff. Measure 30 features an 'A' (Allegro) marking above the bass staff. The measures are numbered 27, 28, 29, 30, 31, 32, and 33 at the bottom.

Musical score for measures 34-39. The score is written for four staves. Measure 36 features an 'Episode I.' marking above the tenor staff. Measure 35 features a 'tr' (trill) marking above the bass staff. The measures are numbered 34, 35, 36, 37, 38, and 39 at the bottom.

Musical score for measures 40-44. The score is written for four staves. Measure 40 features a 'Counter-exposition.' marking above the treble staff. Measure 41 features an 'A var.' (Allegro variation) marking above the alto staff. Measure 44 features a 'CS var.' (Crescendo variation) marking above the bass staff. The measures are numbered 40, 41, 42, 43, and 44 at the bottom.

Musical score for measures 45-50. The score is written for four staves. Measure 49 features an 'Episode II.' marking above the tenor staff. Measure 50 features a question mark '?' above the bass staff. The measures are numbered 45, 46, 47, 48, 49, and 50 at the bottom.

Measures 51-55 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass). The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various rhythmic values and accidentals. Measure numbers 51, 52, 53, 54, and 55 are indicated below the staves.

Measures 56-61 of the fugue. The score continues for four staves. Above measure 56, there is a bracket labeled 'S' and 'w'. Above measure 60, there is a bracket labeled 'CS?'. Measure numbers 56, 57, 58, 59, 60, and 61 are indicated below the staves.

Measures 62-66 of the fugue. The score continues for four staves. Above measure 62, there is a bracket labeled '?'. The text 'Episode III.' is centered between measures 63 and 64. Measure numbers 62, 63, 64, 65, and 66 are indicated below the staves.

Measures 67-72 of the fugue. The score continues for four staves. Above measure 71, there is a bracket labeled 'CS'. Above measure 72, there is a bracket labeled 'A'. Measure numbers 67, 68, 69, 70, 71, and 72 are indicated below the staves.

Measures 73-79. The score is written for three staves: Treble, Alto, and Bass. A question mark (?) is placed above measure 77. The text "Episode IV." is written above measure 78. The measures are numbered 73, 74, 75, 76, 77, 78, and 79 at the bottom.

Measures 80-85. The score is written for three staves: Treble, Alto, and Bass. The text "CS?" is written above measure 81. The text "S" is written above measure 81. The measures are numbered 80, 81, 82, 83, 84, and 85 at the bottom.

Measures 86-91. The score is written for three staves: Treble, Alto, and Bass. The text "Middle Section." is written above measure 87. A question mark (?) is placed above measure 87. The text "Episode V." is written above measure 88. The measures are numbered 86, 87, 88, 89, 90, and 91 at the bottom.

Measures 92-97. The score is written for three staves: Treble, Alto, and Bass. The measures are numbered 92, 93, 94, 95, 96, and 97 at the bottom.





Episode VII.

121 122 123 124 125 126

This system contains measures 121 through 126. It features three staves. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef. The third staff has a bass clef. A bracket labeled "Episode VII." spans measures 121 to 123. A question mark "?" is placed above measure 122. Measure numbers 121, 122, 123, 124, 125, and 126 are printed below the staves.

127 128 129 130 131 132

This system contains measures 127 through 132. It features three staves. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef. The third staff has a bass clef. A trill "tr" is marked above measure 128. A slur "S" is placed over measures 129 and 130 on the first staff. Another slur "S" is placed over measures 131 and 132 on the second staff. Measure numbers 127, 128, 129, 130, 131, and 132 are printed below the staves.

133 134 135 136 137

This system contains measures 133 through 137. It features three staves. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef. The third staff has a bass clef. Measure numbers 133, 134, 135, 136, and 137 are printed below the staves.

Episode VIII.

138 139 140 141 142

This system contains measures 138 through 142. It features three staves. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef. The third staff has a bass clef. A bracket labeled "Episode VIII." spans measures 138 to 140. Measure numbers 138, 139, 140, 141, and 142 are printed below the staves.

Measures 143-147. The score is written for four staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 146 contains a fermata over a whole note and the letter 'S' above it.

143 144 145 146 147

Measures 148-152. The score is written for four staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 150 contains a fermata over a whole note and the text 'CS?' above it. Measure 152 contains a fermata over a whole note and the text '? Episode IX.' above it.

148 149 150 151 152

Measures 153-157. The score is written for four staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

153 154 155 156 157

Measures 158-162. The score is written for four staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 161 contains a fermata over a whole note and the text 'tr' above it.

158 159 160 161 162



Final Section.

163 164 165 166 167

168 169 170 171 172

Episode X.

173 174 175 176 177

178 179 180 181 182

Measures 183-187. The score is written for three staves. The top staff has a trill (tr) over the final measure. The bottom staff has a trill (tr) over the first measure. The measures are numbered 183, 184, 185, 186, and 187.

Measures 188-192. The score is written for three staves. The top staff is marked with 'A' above the first measure. The middle staff has a 'CS' marking above the first measure. The bottom staff is empty. The measures are numbered 188, 189, 190, 191, and 192.

Measures 193-197. The score is written for three staves. The middle staff has a question mark (?) above the first measure. The bottom staff is empty. The measures are numbered 193, 194, 195, 196, and 197. The text 'Episode XI.' is written below the middle staff.

Measures 198-201. The score is written for three staves. The measures are numbered 198, 199, 200, and 201.

Measures 202-206. The score is in G major (one sharp). Measure 202 has a trill (tr) on the first staff. Measure 204 has a fermata (S) on the first staff. Measure 206 has a fermata (S) on the first staff.

Measures 207-211. Measure 207 has a fermata (S) on the first staff. Measure 209 has a fermata (S) on the first staff. Measure 211 has a fermata (S) on the first staff. The word "Coda." appears above measure 211.

Measures 212-216. The score continues with various melodic and harmonic patterns.

Measures 217-222. The score concludes with a final cadence in measure 222.



56. We have included this very fine fugue in our collection chiefly because of its numerous interesting episodes; but it also serves to illustrate some other points not seen in any of the preceding. It has a real answer, and a regular countersubject. Particular notice must be taken of the short codetta (bars 15 to 17) preceding the entrance of the tenor. It will be seen that the soprano imitates the alto in the sixth above at half a bar's distance. From this little piece of canonic imitation all the episodes in the fugue, except the last, are constructed.

57. The order of entry in the exposition is unusual. The second appearance of the subject is not in the bass (as is mostly the case when the first is in the alto) but in the tenor. Bach probably deviated from the general plan for the sake of having the last entry in an outer part. Before the entry of the bass is a second codetta, in which at bars 26 to 28 will be seen the inversion in the octave of the little piece of canon in bars 15 to 17. It was there in the sixth above, it is now in the third (tenth) below, and at the same distance of time as before—half a bar. The crossing of the subject and countersubject in bars 31 and 32 is only apparent, not real. In Bach's organ fugues the lowest part is always given to the pedals, and sounds an octave lower than written. We shall have to bear this in mind presently in examining the episodes.

58. It will be more convenient to speak of these episodes later by themselves; we will first deal with the various entries of the subject and answer. At bar 43 begins a counter-exposition of an unusual form. Here the answer leads and the subject replies, as is very often the case; but the peculiarity here is that each new entry, instead of following immediately on the last, is separated from it by an episode. That we really have a counter-exposition nevertheless, is proved by the fact that answer and subject are, as before, in the dominant and tonic keys, which would not be the case were they middle entries. The answer in the alto at bar 43 is varied by the substitution of C sharp for C natural, and the first part of the countersubject in the bass is varied and simplified to suit the compass of the pedals. As C is the lowest note of the pedal board, the original form of the countersubject



was evidently impossible. Observe also the varied commencement of the subject in bar 57, and that only the last part of the countersubject accompanies it.

59. The middle section commences in bar 88, with the fifth episode; and the first group of middle entries is found at bar 101. Here the soprano has the subject in F major, and the bass imitates it with a canon in the octave at one bar's distance. The

countersubject is now absent; in fact, it would not fit against both the voices, though a fragment of it is seen in the tenor of bars 105, 106. When a subject is combined with itself in a close stretto, a countersubject is seldom available (*Fugue*, § 176). The next entry (tenor, bar 115) we have marked as "answer," because it is in C major, while the preceding was in F. Here there is no canon; the countersubject therefore appears in the bass in the same modified form in which we saw it in bar 44. This is an isolated entry.

60. At bar 130 we find another group of entries in G minor. Again we have a canon in the octave; but while the canon at bar 101 was for soprano and bass, this one is for alto and tenor. The last middle entry is in B flat, for the tenor (bar 146); and, though there is no canon here, it is accompanied only by a small part of the countersubject (bars 150, 151).

61. The final section of the fugue begins at bar 167. Here the subject is again treated in canon in the octave above (alto and bass). At bar 188 is an entry of the answer, attended by the countersubject; and the final entries are at bar 203, where we once more see the canon, but now in the octave below, instead of (as at bar 167) in the octave above.

62. We now turn to the episodes. In the first (bars 36 to 42) the subject from the codetta



is treated as a canon in the fifth above at one bar's distance between bass and soprano, and accompanied by free counterpoint in the alto and tenor. In the second episode (bars 50 to 56), the subject is again in the bass, and is imitated by the soprano in the ninth above at half a bar's, and in the tenor in the fifth above, at a whole bar's distance. In the third (bars 64 to 70), the canon does not appear till bar 67, when the subject in the treble is imitated in the fifth below by the alto, at half a bar's distance, and in the octave below by the tenor, at a bar's distance. The fourth episode (bars 78 to 80) shows a canon between tenor and soprano in the ninth above, at half a bar's distance. In the fifth episode there are two canons. At bar 88 the soprano is imitated by the bass in the fourth below at half a bar, and by the tenor, also in the fourth below at a bar's distance; and in bar 95 the soprano is imitated in the seventh below at half a bar's distance by the bass, and in the sixth below at a bar's distance by the alto. In the sixth episode we have at bar 110 a complicated piece of canon, which, however, is not long continued. The subject in the tenor is imitated at half a bar's distance by the bass in the sixth below, and at a bar and a half's distance by the alto in the second above, and the soprano in the seventh above. The seventh episode shows

at bar 125 the subject led by the bass, with a canon in the fifth above for the tenor, and an octave above for the soprano; the former at half a bar's, and the latter at a whole bar's distance. In the eighth episode (bar 138) the subject in the treble is imitated by the tenor in the eleventh below at half a bar, and by the alto in the fourth below at a bar's distance. Like the fifth episode, the ninth contains two canons. At bar 156 is a canon in the tenth below between soprano and tenor, at half a bar's distance; and at bar 162 the subject in the treble is imitated by the tenor in the seventh below at half a bar, and by the alto in the octave below at a bar and a half. Notice here at bar 164 the quite exceptional introduction of an additional voice, which is extremely rare with Bach, though not uncommon in Handel's instrumental fugues. The tenth episode also contains two canons. At bar 178 is a canon in the octave between alto and tenor at one bar's distance; and at bar 183 the subject led by the soprano is imitated by the bass in the eleventh below, also at one bar's distance. The last episode (bars 195 to 202) is the only one in which the canon does not appear; but we see it once more in the *coda* at bar 211. Here the subject in the tenor is imitated by the bass in the fourth below at half a bar's distance, and at a bar's distance by the alto in the fifth above, and by the soprano in the tenth above. We see that from the apparently unimportant codetta in bars 15 to 17 Bach develops no fewer than fifteen canons, no two of which are identical! Though less interesting in its subjects than many other of Bach's fugues, the present is, as regards its construction, one of the most wonderful works in the whole domain of music.

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### *Analysis of Fugue 6.*

#### FIRST SECTION—Bars 1 to 88.

- (a) *Exposition* (bars 1 to 36).  
(Order of entry, A S T B.)
- (b) First episode (bars 36 to 42).
- (c) *Counter-exposition*. Answer (A), A minor, bar 43.
- (d) Second episode (bars 50 to 56).
- (e) Subject (S), D minor, bar 57.
- (f) Third episode (bars 64 to 70).
- (g) Answer (T), A minor, bar 71.
- (h) Fourth episode (bars 78 to 80).
- (i) Subject (B), D minor, bar 81.



## MIDDLE SECTION—Bars 88 to 166.

- (*j*) Fifth episode (bars 88 to 100).
- (*k*) First middle group of entries (S B), F major, bar 101.
- (*l*) Sixth episode (bars 108 to 114).
- (*m*) Entry of answer (T), C major, bar 115.
- (*n*) Seventh episode (bars 122 to 129).
- (*o*) Entries of subject (A T), G minor, bar 130.
- (*p*) Eighth episode (bars 138 to 145).
- (*q*) Entry of subject (T), B flat, bar 146.
- (*r*) Ninth episode (bars 152 to 166).

## FINAL SECTION—Bars 167 to 222.

- (*s*) Entries of subject (B A), D minor, bar 167.
  - (*t*) Tenth episode (bars 175 to 187).
  - (*u*) Entry of answer (S), A minor, bar 188.
  - (*v*) Eleventh episode (bars 195 to 202).
  - (*w*) Final entries of subject (S B), bar 203.
  - (*x*) Coda (bars 211 to 222).
-

## No. 7.—J. HAYDN. "In gloria Dei Patris." (5th Mass.)

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21

Middle Section.

Episode I.

22 23 24 25

A—

S— ?

CS— ?

26 27 28 29

S— ?

S— ? Episode II. A—

A— ?

30 31 32 33 34

Episode III.

S— ?

35 36 37 38



Measures 39-42 of the fugue. The score is written for four staves: Treble, Alto, Tenor, and Bass. Measure 39 shows the beginning of a new entry in the Treble staff. Measures 40-42 continue the development of the theme, with various instrumental parts contributing to the texture.

Measures 43-46 of the fugue. The score continues with the same four-staff format. Measure 43 features a prominent entry in the Bass staff. The subsequent measures show the interplay of the different voices.

Measures 47-50 of the fugue. The score continues with the same four-staff format. Measure 47 shows a new entry in the Treble staff. The texture becomes more complex as the different voices overlap.

Measures 51-54 of the fugue. The score continues with the same four-staff format. Measure 51 shows a new entry in the Treble staff. Measures 52-54 continue the development of the theme, with various instrumental parts contributing to the texture. The notation includes some markings such as 'CS' and 'S' with question marks, possibly indicating specific musical techniques or performance instructions.

Measures 55-58. The score is in G major (one sharp). Measure 55: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 56: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 57: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 58: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Labels: 'A var.' above measure 57, 'S' above measure 58, 'A' above measure 59, and question marks above measures 57 and 58.

Measures 59-62. The score is in G major. Measure 59: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 60: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 61: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 62: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Label: 'Episode IV.' above measure 61.

Measures 63-68. The score is in G major. Measure 63: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 64: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 65: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 66: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 67: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 68: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Labels: 'Final Section.' above measure 63, 'S' above measure 68, 'S' above measure 69, 'A' above measure 70, and question marks above measures 68, 69, and 70.

Measures 69-73. The score is in G major. Measure 69: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 70: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 71: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 72: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 73: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Label: 'Episode V.' above measure 71.

Measures 74-77 of the fugue. The score is written for four staves (treble and bass clefs). Measure numbers 74, 75, 76, and 77 are indicated below the staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 78-82 of the fugue. The score is written for four staves. Measure numbers 78, 79, 80, 81, and 82 are indicated below the staves. Annotations include 'A' above measure 78, 'A' above measure 80, 'S?' above measure 81, and a trill 'tr' above measure 82. Question marks are also present above measures 79 and 82.

Measures 83-85 of the fugue. The score is written for four staves. Measure numbers 83, 84, and 85 are indicated below the staves. A 'Coda.' annotation is placed above measure 84. A trill 'tr' is marked above measure 83.

Measures 86-90 of the fugue. The score is written for four staves. Measure numbers 86, 87, 88, 89, and 90 are indicated below the staves. The music continues with various rhythmic patterns and rests.



63. A very interesting fugue, quite clear in its construction, though somewhat free in its form. It resembles the other fugue (No. 3) already given from the same mass, in the infrequency of the appearance of the subject in its complete form.

64. The answer is tonal; and there is a regular countersubject, the end of which is varied on its first appearance, to obtain an "inganno" (*Fugue*, § 165). In other respects the exposition is perfectly regular, and includes an additional entry in the bass (bar 18), to allow the countersubject to be given by the treble.

65. The middle section begins at bar 22 with the first episode. We find here a short canon 4 in 2; the subject in the bass (taken from the counterpoint in bars 10, 11) is imitated in the fifth above by the soprano, at half a bar's distance, and at the same time the subject in the tenor of bar 22 is imitated at the same interval and distance of time by the alto. The first group of middle entries begins at bar 26, with the subject in the tenor. That this is the subject, and not a real answer (often to be found in tonal fugues) is clearly shown here by the entry in the treble of bar 29. The tenor entry is accompanied by a fragment only of the countersubject. The treble begins the answer, in stretto at one bar less than the original distance, and is followed half a bar later by a small part of the subject in the alto. The two next succeeding incomplete entries in the tenor and bass (bars 31 and 32) evidently bear to one another the relation of subject and answer. By an episode of only two bars (33 and 34) a modulation is made to D minor, in which key the second group of middle entries (incomplete) is made by the tenor and bass (bars 34 to 37).

66. The third episode (bars 37 to 52) is the longest and most important in the fugue. It begins with a sequential treatment in the soprano of the first bar of the countersubject (bars 37 to 40), accompanied by a counterpoint in the alto in contrary motion. The entry of the tenor in bar 40 is clearly a variation of the commencement of the subject treated sequentially, and imitated in the fourth above at half a bar's distance by the alto; while the bass continues the sequence previously heard in the treble. The small notes in the soprano part (bars 41 to 45, and later at bar 57) are additional counterpoints in the orchestra. A very interesting, and probably accidental, coincidence will be noticed between this canon, and that to be found in the 24th Fugue of the 'Wohltemperirtes Clavier' at bars 17 and 18. After a passage of free sequential construction (bars 45 to 48), the canon just seen is repeated by soprano and alto; but the parts are inverted, the canon now being in the fifth below instead of the fourth above.

67. The third group of middle entries begins at bar 53, with a partial entry of the subject in the bass accompanied by the first notes of the countersubject in the treble, with the alto moving in sixths below. Sequential repetitions of bar 54 lead in bar 56 to

another stretto. The entries of the alto and tenor are both fragmentary; the soprano gives the answer complete, though with a slight modification in bar 61. At bar 57 will be seen in the alto an entry of the subject taking the form of the answer. (Compare Fugue I, at bars 49 and 53.)

68. The fourth episode (bars 62 to 64) needs no explanation. At the end we see a case not yet met with in this volume—a complete half cadence followed by a rest in all the voices, to introduce a close stretto.

69. The final section commences at bar 65 with a stretto for all the voices on the first part only of the subject. The sequential passage in bars 69 to 72, with its canonic imitations of fragments of the subject, should here be regarded as continuations of the stretto, rather than as episode. The last real episode begins at bar 73, and is made by an ingenious combination of the counterpoint used in the first episode with a fragment of the countersubject. The final stretto is introduced on a dominant pedal (bars 78 to 83), and is followed by a short coda founded chiefly on the beginning of the countersubject.

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### *Analysis of Fugue 7.*

#### FIRST SECTION—Bars 1 to 22.

- (a) Exposition (Order of entry, B T A S, with additional entry (B) at bar 18).

#### MIDDLE SECTION—Bars 22 to 64.

- (b) First episode (bars 22 to 26).  
 (c) First group of middle entries, and first stretto (bars 26 to 39).  
 (d) Second episode (bars 33, 34).  
 (e) Second stretto (T B), bars 36 to 37.  
 (f) Third episode (bars 37 to 52).  
 (g) Third stretto (bars 53 to 62).  
 (h) Fourth episode (bars 62 to 64).

#### FINAL SECTION—Bars 65 to 90.

- (i) Fourth stretto (bars 65 to 72).  
 (j) Fifth episode (bars 73 to 77).  
 (k) Final stretto on dominant pedal (bars 78 to 84).  
 (l) Coda (bars 84 to 90).

## No. 8.—F. MENDELSSOHN. Fugue in D minor, for Organ. Op. 37, No. 3.

1 2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26



Episode III.

27 28 29 30 31 32

This system contains measures 27 through 32. It features three staves: a treble staff, an alto staff, and a bass staff. The key signature has one flat (B-flat). Measure 27 begins with a treble staff entry. Episode III is marked above the alto staff starting at measure 28. The bass staff has rests in measures 28, 31, and 32.

CS var.

S

CS

A

33 34 35 36 37 38

This system contains measures 33 through 38. The treble staff has a 'CS var.' marking above measures 33-34. The alto staff has an 'S' marking above measures 33-35 and a 'CS' marking above measures 36-37. The bass staff has an 'A' marking above measure 37. Measures 33, 34, 35, 36, and 37 have whole rests in the treble staff.

?

Episode IV.

S

A

39 40 41 42 43 44

This system contains measures 39 through 44. The treble staff has a question mark '?' above measure 39. Episode IV is marked above the alto staff starting at measure 40. The bass staff has an 'S' marking above measures 39-41 and an 'A' marking above measure 44. Measures 39, 40, 41, 42, and 43 have whole rests in the treble staff.

A

45 46 47 48 49

This system contains measures 45 through 49. The treble staff has an 'A' marking above measures 45-47. The alto staff has a '2' marking above measure 48. Measures 45, 46, 47, 48, and 49 have whole rests in the treble staff.

Episode V.

50 51 52 53 54

This system contains measures 50 through 54. It features four staves: Treble, Alto, Tenor, and Bass. Measure 50 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 51 continues with similar intervals. Measure 52 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 53 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 54 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4.

CS var.

S ?

55 56 57 58 59

This system contains measures 55 through 59. It features four staves: Treble, Alto, Tenor, and Bass. Measure 55 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 56 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 57 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 58 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 59 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4.

S ?

Episode VI.

S

60 61 62 63 64

This system contains measures 60 through 64. It features four staves: Treble, Alto, Tenor, and Bass. Measure 60 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 61 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 62 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 63 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 64 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4.

S var.

65 66 67 68 69 70

This system contains measures 65 through 70. It features four staves: Treble, Alto, Tenor, and Bass. Measure 65 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 66 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 67 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 68 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 69 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4. Measure 70 has a treble staff with a half note G4, an alto staff with a half note F4, a tenor staff with a half note E4, and a bass staff with a half note D4.

Episode VII.

71 72 73 74 75 76

This block contains measures 71 through 76. It features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 71 starts with a treble staff containing a half note B-flat and a half note A, followed by a series of eighth and sixteenth notes. The bass staff has a half note G and a half note F. Measures 72-76 continue the melodic and harmonic development with various rhythmic patterns and accidentals.

Final Section.

S

S var.

S

77 78 79 80 81 82

This block contains measures 77 through 82. It features four staves. Measure 77 begins with a treble staff containing a half note B-flat and a half note A, followed by a series of eighth and sixteenth notes. The bass staff has a half note G and a half note F. Measures 78-82 continue the melodic and harmonic development with various rhythmic patterns and accidentals.

Episode VIII.

A

83 84 85 86 87 88

This block contains measures 83 through 88. It features four staves. Measure 83 starts with a treble staff containing a half note B-flat and a half note A, followed by a series of eighth and sixteenth notes. The bass staff has a half note G and a half note F. Measures 84-88 continue the melodic and harmonic development with various rhythmic patterns and accidentals.

Coda.

89 90 91 92 93 94 95

This block contains measures 89 through 95. It features four staves. Measure 89 starts with a treble staff containing a half note B-flat and a half note A, followed by a series of eighth and sixteenth notes. The bass staff has a half note G and a half note F. Measures 90-95 continue the melodic and harmonic development with various rhythmic patterns and accidentals.



70. As it is desirable to make this volume as far as possible representative of the different styles of fugal writing, we here give one of Mendelssohn's organ fugues. Mendelssohn was in many respects so consummate a master of composition, that it is surprising to find the part-writing in his instrumental fugues very loose—we were almost going to say slipshod. Some of the fugues in the organ sonatas and in the pianoforte works defy all attempts to put them into score; the parts cross in the most perplexing way, or appear and disappear suddenly in the middle of a phrase. The present fugue gave far more trouble to put into score than any other number in this volume; and it was only by assuming much crossing of the voices that it was possible at all. The student need only compare such a passage as bars 68 to 73 of this score with the original, to see where the difficulty lay.

71. The first thing to be noticed in this fugue is the very unusual answer. A subject which begins in the tonic, and goes through the supertonic to the dominant of the key would, in an overwhelming majority of cases, take a real answer. In *Fugue*, at §§ 61 and 280, will be seen two examples of answers to fugue subjects beginning with the same progression, both of which are real. Here, however, Mendelssohn prefers to consider the subject as commencing in the dominant, A minor, and modulating at the fourth note to the tonic; he therefore gives it a tonal answer, the first three notes of which are in D minor, while the rest is in A minor. The student will see the explanation of each note of the answer by referring to the table given in *Fugue*, § 122. We see here an illustration of the important fact that it is sometimes possible for a fugue subject to take two answers, both equally correct.

72. It is doubtful whether we ought not to have included this fugue in the first section, as having no regular countersubject; but as there is a sort of partial countersubject, which appears from time to time, often in a varied form, we give the fugue to complete this section, as an example of a *partial and irregular* countersubject. Even in the exposition, it does not accompany the entry of the bass at bar 13, unless the passage in the treble of that bar be regarded as a very free variation of it, which requires some exercise of the imagination.

73. The exposition ends in bar 16; and the middle section begins in that bar with the first episode. At bar 19 is an entry (tenor) in A minor. It is curious to notice how in several of these middle entries Mendelssohn altogether changes the *harmonic* aspect of his subject. Here there is no modulation in the harmonies; the first three notes are not regarded as in E minor; and the subject, as we see it here, is what a real answer would have been, had the composer given one. An unusual point is that the following entry (soprano at bar 25) is in the same key as the last. This is a deviation from the usual rule, which we do

not recommend to the imitation of the student. Both these entries are unattended by the countersubject. We cannot consider them as both belonging to one group of middle entries, because there is a modulation in bars 22 to 24, which we therefore regard as episode, and not as codetta.

74. The group of middle entries commencing at bar 33 is tolerably regular. The tenor entry is accompanied by the countersubject in a varied form, while the alto (bar 37) has it in its original form. At bar 39 is seen a partial stretto, the bass entering with the subject before the completion of the answer by the alto. The fourth episode, only two bars (42, 43) in length, introduces two more entries; tenor (G minor), bar 44, and soprano (F major), bar 47. The fifth episode (bars 50 to 56) is sequential in its construction, and more regular in its form than those that have preceded it. Observe, at bars 52 to 56, that modulations are made to F minor and C minor—unrelated keys to D minor. Few modern composers, if any, regard the old rule as to keeping within the nearly related keys.

75. From the point we have now reached, the artistic interest of the fugue increases. The earlier episodes have been almost *too* episodical; that is, not always clearly enough connected with the subject-matter of the fugue. At bar 57 is seen a partial entry of the subject in the bass, with a varied form of the countersubject in the alto; and at bar 60 is another entry, begun by the bass and completed by the tenor. The tenor is imitated by the alto at half a bar's distance; and the episode which follows (bars 63 to 69) is made from close imitations of the last half of the subject. We do not consider the entry of the subject in D minor (bass, bar 70) as the commencement of the final section, for two reasons; first, that it is varied, being made up of the first half of the answer and the last half of the subject; and second, that it is followed by an episode containing modulations to G minor and F major. This episode (bars 73 to 79) is made from close imitations of the last half of the subject, both direct and inverted.

76. The final section begins at bar 80, with a stretto at half a bar's distance for the three upper voices (the tenor entry being *per arsin et thesin*), while the bass from bar 82 has a dominant pedal, over which the last episode is seen. A final entry of the answer in the bass (the first note being chromatically altered) and a short coda conclude the fugue.

*Analysis of Fugue 8.*

## FIRST SECTION—Bars 1 to 16.

- (a) Exposition (Order of entry, S A T B—compare Fugue 6).

## MIDDLE SECTION—Bars 16 to 79.

- (b) First episode (bars 16 to 18).  
 (c) Entry of subject (T), A minor, bar 19.  
 (d) Second episode (bars 22 to 24).  
 (e) Entry of subject (S), A minor, bar 25.  
 (f) Third episode (bars 28 to 32).  
 (g) Entries of subject (T), G minor, bar 33; answer (A), C major, bar 37; subject (B), F major, bar 39.  
 (h) Fourth episode (bars 42, 43).  
 (i) Entries of answer (T), G minor, bar 44; answer (S), F major, bar 47.  
 (j) Fifth episode (bars 50 to 56).  
 (k) Entries of subject (incomplete, B), bar 57; subject (B, completed by T), A minor, bar 60.  
 (l) Sixth episode (bars 63 to 69).  
 (m) Entry of subject, varied (B), bar 70.  
 (n) Seventh episode (bars 73 to 79).

## FINAL SECTION—Bars 80 to 95.

- (o) Stretto (S A T), bars 80 to 84.  
 (p) Eighth episode (bars 84 to 87).  
 (q) Final entry of answer (B), bar 88.  
 (r) Coda (bars 91 to 95).

77. As modulations are frequently made in this fugue while the subject or answer is present, it must be understood that the key given in this table for the different entries is that of the *commencement* of the subject or answer in each case.

78. This fugue is not given, like most of the others in this volume, as a masterpiece, but as a fair specimen of Mendelssohn's work. It was almost the only instrumental fugue of his in which the part-writing was clear enough to render it possible to put it into open score. His choral fugues, on the other hand, where they are regular enough to be good models, have nearly always more or less independent accompaniments. A specimen of these will be seen later in this volume (Fugue 22).



Section (c).—FUGUES BY INVERSION, AUGMENTATION, AND  
DIMINUTION.

No. 9.—J. S. BACH. Fugue by Inversion ('Art of Fugue,' No. 5).

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21

S

S inv.

A

Episode I.

Counter-exposition.

A

A inv.

Measures 22-26. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Alto, and Bass. Measure 22 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 23 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 24 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 25 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 26 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. The label "S inv." is placed above the treble staff in measure 26.

22 23 24 25 26

S inv.

Measures 27-31. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Alto, and Bass. Measure 27 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 28 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 29 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 30 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 31 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. The label "Middle Section." is placed above the treble staff in measure 27. The label "Episode II." is placed above the treble staff in measure 30.

27 28 29 30 31

Middle Section.

Episode II.

Measures 32-36. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Alto, and Bass. Measure 32 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 33 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 34 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 35 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 36 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. The label "S" is placed above the treble staff in measure 32. The label "S invd." is placed above the treble staff in measure 34.

32 33 34 35 36

S

S invd.

Measures 37-41. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Alto, and Bass. Measure 37 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 38 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 39 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 40 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. Measure 41 has a treble staff with a sixteenth-note figure and a bass staff with a whole note. The label "Episode III." is placed above the treble staff in measure 38. The label "A inv." is placed above the treble staff in measure 41. The letter "G" is placed below the bass staff in measure 37.

37 38 39 40 41

Episode III.

A inv.

G

Episod IV.

42 43 44 45

This system contains measures 42 through 45. It features four staves: Treble, Alto, Tenor, and Bass. Measure 42 shows the beginning of a new phrase. Measure 43 continues the phrase with a melodic line in the Treble and a supporting line in the Bass. Measure 44 shows a continuation of the phrase. Measure 45 shows the phrase concluding with a final cadence. The label "Episod IV." is placed above the Tenor staff in measure 44.

S S

46 47 48 49

This system contains measures 46 through 49. It features four staves: Treble, Alto, Tenor, and Bass. Measure 46 shows the beginning of a new phrase. Measure 47 continues the phrase with a melodic line in the Treble and a supporting line in the Bass. Measure 48 shows a continuation of the phrase. Measure 49 shows the phrase concluding with a final cadence. The label "S" is placed above the Tenor staff in measure 47 and above the Bass staff in measure 48.

Episod V.

50 51 52 53 54

This system contains measures 50 through 54. It features four staves: Treble, Alto, Tenor, and Bass. Measure 50 shows the beginning of a new phrase. Measure 51 continues the phrase with a melodic line in the Treble and a supporting line in the Bass. Measure 52 shows a continuation of the phrase. Measure 53 shows the phrase concluding with a final cadence. Measure 54 shows the beginning of a new phrase. The label "Episod V." is placed above the Tenor staff in measure 52.

S inv. S inv.

55 56 57 58

This system contains measures 55 through 58. It features four staves: Treble, Alto, Tenor, and Bass. Measure 55 shows the beginning of a new phrase. Measure 56 continues the phrase with a melodic line in the Treble and a supporting line in the Bass. Measure 57 shows a continuation of the phrase. Measure 58 shows the phrase concluding with a final cadence. The label "S inv." is placed above the Tenor staff in measure 55 and above the Bass staff in measure 57.



Episod. VI.

59 60 61 62 63

This system contains measures 59 through 63. It features four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 59 begins with a treble clef and a key signature change to one flat. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

64 65 66 67 68

This system contains measures 64 through 68. It continues the four-staff format (Treble, Alto, Tenor, Bass) with the same key signature. The musical notation includes a variety of note values and rests, maintaining the fugue's complex texture.

S Final Section.

69 70 71 72 73

This system contains measures 69 through 73. It begins with a section marked 'S Final Section.' The four-staff format continues. Measure 70 features a 's' marking in the Tenor staff. The music concludes this section with a double bar line.

Episod. VII.

S inv.

74 75 76 77

This system contains measures 74 through 77. It begins with a section marked 'Episod. VII.' and includes a 'S inv.' (inverted) marking. The four-staff format continues. The music features more complex rhythmic patterns, including sixteenth and thirty-second notes.

S inv.

78 79 80 81

Episode VIII.

82 83 84 85

S inv.

S

86 87 88 89 90

79. Though inversion is often employed incidentally in fugues—we find it, for instance, in thirteen numbers of Bach's 'Forty-Eight'—it is very rarely used systematically throughout an entire fugue, as in that now before us. As a matter of fact, there are so few existing specimens of this form, at least by composers of eminence, that we have not sufficient material from which to deduce general rules for the guidance of the student in writing a fugue of this kind. There are three fugues in the 'Art of Fugue' (Nos. 5, 6, and 7) in which inversion is employed throughout; we find it also in the first chorus in Bach's cantata, "Siehe zu dass deine Gottesfurcht nicht Heuchelei sei," which

he later used as the "Kyrie" of his Mass in G; we see it in two well-known choruses by Handel—"Egypt was glad" in 'Israel,' and "To our great God" in 'Judas Maccabæus'; but in hardly any two of these pieces is the method of procedure, even in the exposition, quite identical. All we can do, therefore, in this section of the volume is, to give two of Bach's fugues in which inversion is employed throughout, following them by a more modern example in which it is used incidentally.

80. In our preliminary remarks to Fugue 1 we noticed the alteration, by the addition of passing notes, of the original form of the theme on which the 'Art of Fugue' is based. We here see that the inversion of that modified form is taken as the subject. We have already seen the inversion of the simple form in Fugue 4. Obviously the inversion of the subject of the present fugue (as in bar 4) gives the original subject in its modified form uninverted.

81. The first thing to notice is that the second voice enters before the completion of the subject (*Fugue*, § 61). It will also be seen that, instead of giving the answer, the bass enters in bar 4 with the inversion of the subject itself. This is the practice both of Bach and Handel in their fugues of this kind; the inversion of the subject does duty as the answer. As Bach intends to use the subject frequently in stretto, there is no countersubject. Observe that as the subject and its inversion have very nearly the same compass, the two first voices to enter do not belong to different pairs (*Fugue*, § 181).

82. As we have now had two entries of the subject we might have expected that the next two entries would have been the answer, direct and inverted. This would have been rather more regular, and is a method not infrequently to be met with, as for instance in "To our great God" in 'Judas,' above referred to. Bach, however, makes his third entry (bar 7) with the inverted form of the subject, and the regular answer appears for the first time in the tenor (bar 10). In No. 6 of the 'Art of Fugue' we also find the first appearance of the answer deferred till the fourth entry. We may therefore infer that either method is correct.

83. The exposition ends in bar 14; and the first episode, made from the last notes of the subject, direct and inverted, leads to the counter-exposition, bar 17. Here we see greater regularity. Two entries of the answer (direct and inverted) are followed by two entries of the subject, also in both forms. Observe that in its inversion the answer is real, not tonal. It should also be noticed that the accompanying counterpoints to the entries are almost entirely formed from the last part of the subject. This is the case throughout the entire fugue, excepting in two episodes in canon, to be noticed presently; and by this means great unity is given to the composition.

84. The middle section begins at bar 30, with the second episode. The first group of middle entries is seen at bar 33. The subject





subject (bar 47) and inverted subject (bar 57). After this we see two pairs of entries at one bar's distance (bars 69 and 77); and thus each group of entries has a corresponding group following it.

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*Analysis of Fugue 9*

FIRST SECTION—Bars 1 to 30.

- (a) Exposition (bars 1 to 14).  
(Order of entry, A B S T.)
- (b) First episode (bars 14 to 16).
- (c) Counter-exposition (bars 17 to 30).  
(Order of entry, S T B A.)

MIDDLE SECTION—Bars 30 to 68.

- (d) Second episode (bars 30 to 32).
- (e) First group of middle entries (B S), F major, bar 33.
- (f) Third episode (bars 38 to 40).
- (g) Second group of middle entries (T A), G minor, bar 41.
- (h) Fourth episode (bars 45, 46).
- (i) Third group of middle entries (B T), B flat, bar 47.
- (j) Fifth episode (bars 53 to 56).
- (k) Last group of middle entries (S A), D minor, bar 57.
- (l) Sixth episode (bars 63 to 68).

FINAL SECTION—Bars 69 to 90.

- (m) Entries of subject (S T), D minor, bar 69.
- (n) Seventh episode (bars 74 to 76).
- (o) Entries of inverted subject (T A), D minor, bar 77.
- (p) Eighth episode (bars 82 to 85).
- (q) Final entries (A B) on a tonic pedal (bar 86).

No. 10.—J. S. BACH. Fugue by Augmentation and Diminution  
(‘Art of Fugue,’ No. 7).

The musical score is presented in four systems, each containing four staves (Treble, Alto, Tenor, and Bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). Measure numbers 1 through 9 are indicated at the bottom of each system.

Measure 1: The first staff begins with the instruction "S inv." (Subject inverted).

Measure 2: The second staff begins with the instruction "A inv. dim." (Answer inverted and diminished).

Measure 3: The third staff begins with the instruction "S dim." (Subject diminished).

Measure 4: The first staff continues the melodic line.

Measure 5: The fourth staff begins with the instruction "A inv. aug." (Answer inverted and augmented).

Measure 6: The third staff begins with the instruction "S dim." (Subject diminished).

Measure 7: The second staff begins with the instruction "A dimd." (Answer diminished).

Measure 8: The third staff begins with the instruction "S inv. dim." (Subject inverted and diminished).

Measure 9: The first staff continues the melodic line.

Musical score for measures 10 and 11. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp). Measure 10 shows the Soprano and Alto parts with eighth-note patterns, while the Tenor and Bass parts have longer note values. Measure 11 continues the patterns, with the Soprano and Alto parts featuring more complex rhythmic figures.

Musical score for measures 12 and 13. The score is written for four staves. Measure 12 features a 'Middle Section' marking and a 'S dim.' (Soprano dim.) instruction. The Soprano part has a descending line. Measure 13 continues the patterns, with the Soprano part showing a further development of the descending line.

Musical score for measures 14 and 15. The score is written for four staves. Measure 14 features a 'S inv.' (Soprano invert) instruction. The Soprano part has an inverted pattern. Measure 15 continues the patterns, with the Soprano part showing a further development of the inverted pattern. A 'tr' (trill) marking is present in the Bass part of measure 15.

Musical score for measures 16 and 17. The score is written for four staves. Measure 16 features a 'S dim.' (Soprano dim.) instruction. The Soprano part has a descending line. Measure 17 continues the patterns, with the Soprano part showing a further development of the descending line.



Episod. I.

18 19

This block contains measures 18 and 19 of the fugue. It features three staves: Treble, Alto, and Bass. Measure 18 shows the beginning of the episode with a treble staff entry and a bass staff accompaniment. Measure 19 continues the episode with entries in the alto and treble staves.

S dim.

S inv. dim.

20 21

This block contains measures 20 and 21. Measure 20 features a treble staff entry marked 'S dim.' and a bass staff accompaniment. Measure 21 features an alto staff entry marked 'S inv. dim.' and a treble staff accompaniment.

S dim.

S aug.

22 23

This block contains measures 22 and 23. Measure 22 features a treble staff entry marked 'S dim.' and a bass staff accompaniment. Measure 23 features an alto staff entry marked 'S aug.' and a treble staff accompaniment.

S inv. dim.

24 25

This block contains measures 24 and 25. Measure 24 features a treble staff entry marked 'S inv. dim.' and a bass staff accompaniment. Measure 25 features an alto staff entry and a treble staff accompaniment.



Measures 26 and 27 of Fugue X. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 26 shows the beginning of a new entry in the Treble staff, with the other staves continuing the previous texture. Measure 27 continues the development of the fugue.

Measures 28 and 29 of Fugue X. The score is written for four staves. Measure 28 features a dynamic marking of *S dim.* (Sforzando diminuendo) in the Treble staff. Measure 29 continues the texture, with another *S dim.* marking in the Bass staff.

Measures 30 and 31 of Fugue X. The score is written for four staves. Measure 30 shows a continuation of the fugue. Measure 31 is marked as the beginning of "Episode 11." in the Treble staff.

Measures 32 and 33 of Fugue X. The score is written for four staves. Measure 32 continues the texture. Measure 33 shows a continuation of the fugue.

First system of musical notation, measures 34 and 35. The system consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measure 34 shows a complex melodic line in the Treble staff and a rhythmic accompaniment in the Bass staff. Measure 35 continues the melodic line. Above the Treble staff, the text "S inv. aug." is written.

Second system of musical notation, measures 36 and 37. The system consists of four staves. Measure 36 shows a melodic line in the Treble staff and a rhythmic accompaniment in the Bass staff. Measure 37 continues the melodic line. Above the Treble staff, the text "S" is written.

Third system of musical notation, measures 38, 39, and 40. The system consists of four staves. Measure 38 shows a melodic line in the Treble staff and a rhythmic accompaniment in the Bass staff. Measure 39 continues the melodic line. Measure 40 continues the melodic line. Above the Treble staff, the text "S" is written.

Fourth system of musical notation, measures 41, 42, and 43. The system consists of four staves. Measure 41 shows a melodic line in the Treble staff and a rhythmic accompaniment in the Bass staff. Measure 42 continues the melodic line. Measure 43 continues the melodic line. Above the Treble staff, the text "S inv. dim." is written.

Measures 44 and 45 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass). Measure 44 shows the Soprano and Alto parts with a melodic line, while the Tenor and Bass parts provide harmonic support. Measure 45 continues the development. A dynamic marking "S dim." is placed above the Soprano staff in measure 45.

44 45

S dim.

Measures 46 and 47 of the fugue. The Soprano part is in measure 46, and the Alto part is in measure 47. The Tenor and Bass parts continue the harmonic texture. Dynamic markings "S inv. dim." and "S dim." are present above the Soprano and Alto staves respectively.

46 47

S inv. dim.

S dim.

Measures 48 and 49 of the fugue. The Soprano part is in measure 48, and the Alto part is in measure 49. The Tenor and Bass parts continue the harmonic texture.

48 49

Final Section.  
S aug.

Measures 50 and 51 of the fugue, the final section. The Soprano part is in measure 50, and the Alto part is in measure 51. The Tenor and Bass parts continue the harmonic texture. Dynamic markings "S aug." and "A inv. dim." are present above the Soprano and Alto staves respectively.

50 51

A inv. dim.

Measures 52 and 53 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in B-flat major. Measure 52 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 53 continues the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note.

Measures 54, 55, and 56 of the fugue. The score is written for four staves. Measure 54 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 55 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 56 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note.

*S dim.*  
*S dim. var.*

Measures 57 and 58 of the fugue. The score is written for four staves. Measure 57 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 58 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note.

*Coda.*

Measures 59, 60, and 61 of the fugue. The score is written for four staves. Measure 59 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 60 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note. Measure 61 shows the Soprano and Alto parts with a half note and a quarter note, while the Tenor and Bass parts have a half note.



90. Though from a musical point of view the present fugue is decidedly inferior in interest to several other numbers in the 'Art of Fugue,' it deserves a place in the present volume as being probably the only specimen existing of its kind. Here the subject which we saw in the preceding fugue is combined with itself by inversion, diminution, and augmentation. Had Bach himself not given it the title, "*per Augment. et Diminut.*," which is found in the autograph, we should naturally have considered the theme which appears in the tenor at the first bar as the subject—in which case the fugue would have been one by augmentation and double augmentation. But, from the composer's own description, we are bound to regard the subject as being in notes of the same length as in the last-given fugue; and we find that, exceptionally, Bach commences with the diminution of his subject.

91. As the subject itself is four bars and one crotchet in length (see the treble entry, bars 2 to 6), it follows that the augmentation will extend over eight bars and a half. The result is that we find hardly any episode in this fugue, the subject in one or another of its three forms being almost continually present.

92. The exposition (bars 1 to 13) is in *stretto*; and we find that *stretto* at one distance or another is a special characteristic of this fugue. As we have marked all the entries, there will be very little to say about the fugue more than will be contained in our analysis. One or two points only need be mentioned.

93. In the preceding fugue we saw that nearly all the accompanying counterpoints to the entries were developed from the last four notes of the subject. Here we see, similarly, that the counterpoints are formed from the last four notes of the *diminished* subject; and we have figures of semiquavers where before we had quavers. Observe that in the exposition we find two entries of the subject (bars 1, 2), one diminished and one inverted, followed by two entries of the answer, both inverted—but one diminished and the other augmented. Note also how various forms of the diminished subject are combined with the different parts of the augmented subject (bars 6, 7, and 9).

94. The middle section begins at bar 13, and, exceptionally, is not separated from the exposition by an episode. The first pair of entries (bars 13, 14,) show the inversion in the octave of bars 1 and 2; but inasmuch as the diminished subject begins at the half bar, and the inverted subject follows at the same distance as before, it results that the entry of the latter is *per arsin et thesin*. The subject is also modified here, the notes in the second half of bar 15 being given by diminution; while the rest of the subject is in notes of the original length. After the entry of the diminished subject in bar 17, an episode, only one bar in length, introduces the second group of middle entries (bar 20). These entries are in B flat (bar 20), in F major (bars 23, 24), and in D minor (bars 28, 29). The second episode

(bars 31 to 34) leads to the third and last group of middle entries. Here are some unusual points to be noticed. In the first place these entries are mostly in the key of D minor. We hardly ever find a new group of entries beginning (as here) in the same key in which the last entry preceding the episode had been made (alto entry in D minor, bar 29). It must be remembered that in fugues containing much combination of a subject with itself we generally find far less modulation than in other fugues. As an instance of this, see the 31st fugue in the

Wohltemperirtes Clavier.' That these entries in D minor do not belong to the final section of the fugue is proved by the subsequent entries in G minor at bars 45, 46. Observe how the augmented subject in bar 35 is combined with the original subject direct and inverted (bars 36 and 38). A most unusual, and probably unique, point is to be noticed in the alto of this group of entries. The subject appears three times consecutively in the same voice, the last note of each entry being also the first note of the following one. The two entries in G minor (bars 45, 46), spoken of above, are followed by an entry in F (bar 47), leading, without another episode, to the final section of the fugue (bar 50). Curiously enough, though there are here two entries of the subject in the alto, there are none in the bass. From bar 56 to the end of the fugue, an additional voice (a second soprano) is added.

95. If we examine the entries in this fugue, we shall find that the subject is most frequently employed in its diminished form. It only appears once in each voice in its augmented form (bars 5, 23, 35, and 50), and four times in notes of the original length (bars 2, 14, 36, and 38), while we find it (not counting the incomplete entry in bar 6), twenty times by diminution. We see it sixteen times in its direct, and eleven times in its inverted form. The whole fugue must rather be regarded as a study in scientific device than as a model for the imitation of the student; it is inserted here for the sake of completeness, and as an illustration of what is possible in fugal contrivance in the hands of a great master like Bach.

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### *Analysis of Fugue 10*

#### FIRST SECTION—Bars 1 to 13.

- (a) Exposition. Subject diminished (T), bar 1; subject inverted (S), bar 2; answer inverted and diminished (A), bar 3; answer inverted and augmented (B), bar 5; Subject (partial entry) diminished (T), bar 6; answer diminished (A), bar 7; subject inverted and diminished (T), bar 9.

## MIDDLE SECTION—Bars 13 to 49.

- (b) First group of middle entries. Subject diminished (S), G minor, bar 13; subject inverted (A), G minor, bar 14; subject diminished (T), B flat, bar 17.
- (c) First episode (bar 19).
- (d) Second group of middle entries (bars 20 to 31). Subject diminished (T), B flat, bar 20; subject inverted and diminished (B), B flat, bar 20; subject diminished (A), F major, bar 23; subject augmented (T), F major, bar 23; subject inverted and diminished (S), F major, bar 24; subject diminished (B), D minor, bar 28; subject diminished (A), D minor, bar 29.
- (e) Second episode (bars 31 to 34).
- (f) Last group of middle entries (bars 35 to 49). Subject inverted and augmented (A), D minor, bar 35; subject (T), D minor, bar 36; subject (S), D minor, bar 38; subject inverted and diminished (S), D minor, bar 42; subject inverted and diminished (A), D minor, bar 43; subject diminished (A), G minor, bar 45; subject inverted and diminished (T), G minor, bar 46; subject diminished (B), F major, bar 47.

## FINAL SECTION—Bars 50 to 61.

- (g) Final group of entries. Subject augmented (S), D minor, bar 50; answer inverted and diminished (A), bar 51; subject diminished (A), bar 54; subject diminished and varied (T), bar 55.
- (h) Coda (bars 58 to 61).



No. 11.—R. SCHUMANN. No. 5 of 'Six Fugues on the name BACH,' Op. 60.

A

S

1 2 3 4 5

6 7 8 9 10

Middle Section.

Episode I.

11 12 13 14 15

16 17 18 19 20



A musical score for the song 'The Rose Tree'. The score is written for four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The first staff contains the melody, with lyrics written below it. The second staff contains a harmony line. The third and fourth staves contain a bass line. The score is divided into measures, with measure numbers 21, 22, 23, 24, and 25 indicated at the bottom.

A musical score for the song "The Rose Tree". The score is written for four staves: Treble Clef (Right Hand), Bass Clef (Left Hand), and two additional staves (likely for a second voice or instrument). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score includes a repeat sign at the beginning, followed by a first ending marked "A" and a second ending marked "2". The lyrics "The Rose Tree" are written below the staves. The score is numbered 26, 27, 28, 29, and 30 at the bottom.

31 32 33 34

Musical score for the section labeled "Saug." (Saug.). The score is written for four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with a key signature of one flat (B-flat). The score includes measures 35 through 39. Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a whole rest. Measure 38 has a whole rest. Measure 39 has a whole rest. The section is marked with a "S" above the first staff and a "Saug." above the third staff.

Measures 40-44. The system consists of four staves. The first staff (treble clef) has a melodic line with a bracket labeled "A aug." above measures 41-43, ending with a question mark. The second staff (treble clef) has a bracket labeled "A" above measures 41-44. The third staff (treble clef) has a bracket labeled "S" above measures 43-44. The fourth staff (bass clef) is mostly empty, with a few notes in measure 40. Measure numbers 40, 41, 42, 43, and 44 are printed below the staves.

Measures 45-49. The system consists of four staves. The first staff (treble clef) is mostly empty. The second staff (treble clef) has a bracket labeled "? Episode III. S aug." above measures 48-49. The third staff (treble clef) has a bracket labeled "S aug." above measures 45-47, ending with a question mark. The fourth staff (bass clef) has a melodic line. Measure numbers 45, 46, 47, 48, and 49 are printed below the staves.

Measures 50-54. The system consists of four staves. The first staff (treble clef) has a bracket labeled "A" above measures 51-54. The second staff (treble clef) has a bracket labeled "S aug." above measures 51-54. The third staff (treble clef) has a bracket labeled "?" above measures 51-52. The fourth staff (bass clef) is mostly empty. Measure numbers 50, 51, 52, 53, and 54 are printed below the staves.

Measures 55-59. The system consists of four staves. The first staff (treble clef) has a bracket labeled "?" above measures 55-56. The second staff (treble clef) has a bracket labeled "S" above measures 57-59. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) has a melodic line. Measure numbers 55, 56, 57, 58, and 59 are printed below the staves.

Final Section.  
S

Episode IV. S aug.

60 61 62 63 64

?

Episode V.

65 66 67 68 69 70

S inv.

S inv. S inv.

71 72 73 74 75

S inv.

Episode VI.

76 77 78 79 80

Measures 81-85 of Fugue XI. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The melody in the first staff features a series of eighth and sixteenth notes, with some accidentals. The bass line is more rhythmic, with some rests. Measure numbers 81, 82, 83, 84, and 85 are indicated below the staves.

Measures 86-90 of Fugue XI. The musical notation continues across four staves. The melody in the first staff shows some chromatic movement. The bass line remains active. Measure numbers 86, 87, 88, 89, and 90 are indicated below the staves.

Measures 91-96 of Fugue XI. The score continues on four staves. A variation is indicated by the text "S vard." above the third staff at measure 95. The musical notation includes various note values and rests. Measure numbers 91, 92, 93, 94, 95, and 96 are indicated below the staves.

Measures 97-101 of Fugue XI. The score continues on four staves. A variation is indicated by the text "S var." above the second staff at measure 98. The musical notation includes various note values and rests. Measure numbers 97, 98, 99, 100, and 101 are indicated below the staves. The section is labeled "Episode VII." above the third staff at measure 99.





Measures 102-107. The score is in G major, 3/4 time. Measure 102: Treble clef, quarter note G, quarter note A, quarter note B. Bass clef, quarter note G, quarter note A, quarter note B. Measure 103: Treble clef, quarter note A, quarter note B, quarter note C. Bass clef, quarter note A, quarter note B, quarter note C. Measure 104: Treble clef, quarter note B, quarter note C, quarter note D. Bass clef, quarter note B, quarter note C, quarter note D. Measure 105: Treble clef, quarter note C, quarter note D, quarter note E. Bass clef, quarter note C, quarter note D, quarter note E. Measure 106: Treble clef, quarter note D, quarter note E, quarter note F. Bass clef, quarter note D, quarter note E, quarter note F. Measure 107: Treble clef, quarter note E, quarter note F, quarter note G. Bass clef, quarter note E, quarter note F, quarter note G. A bracket under measures 105-107 is labeled "Coda."



Measures 108-112. Measure 108: Treble clef, quarter note G, quarter note A, quarter note B. Bass clef, quarter note G, quarter note A, quarter note B. Measure 109: Treble clef, quarter note A, quarter note B, quarter note C. Bass clef, quarter note A, quarter note B, quarter note C. Measure 110: Treble clef, quarter note B, quarter note C, quarter note D. Bass clef, quarter note B, quarter note C, quarter note D. Measure 111: Treble clef, quarter note C, quarter note D, quarter note E. Bass clef, quarter note C, quarter note D, quarter note E. Measure 112: Treble clef, quarter note D, quarter note E, quarter note F. Bass clef, quarter note D, quarter note E, quarter note F.



Measures 113-118. Measure 113: Treble clef, quarter note G, quarter note A, quarter note B. Bass clef, quarter note G, quarter note A, quarter note B. Measure 114: Treble clef, quarter note A, quarter note B, quarter note C. Bass clef, quarter note A, quarter note B, quarter note C. Measure 115: Treble clef, quarter note B, quarter note C, quarter note D. Bass clef, quarter note B, quarter note C, quarter note D. Measure 116: Treble clef, quarter note C, quarter note D, quarter note E. Bass clef, quarter note C, quarter note D, quarter note E. Measure 117: Treble clef, quarter note D, quarter note E, quarter note F. Bass clef, quarter note D, quarter note E, quarter note F. Measure 118: Treble clef, quarter note E, quarter note F, quarter note G. Bass clef, quarter note E, quarter note F, quarter note G. Above measure 114 is the text "S aug. ——— ?".



Measures 119-124. Measure 119: Treble clef, quarter note G, quarter note A, quarter note B. Bass clef, quarter note G, quarter note A, quarter note B. Measure 120: Treble clef, quarter note A, quarter note B, quarter note C. Bass clef, quarter note A, quarter note B, quarter note C. Measure 121: Treble clef, quarter note B, quarter note C, quarter note D. Bass clef, quarter note B, quarter note C, quarter note D. Measure 122: Treble clef, quarter note C, quarter note D, quarter note E. Bass clef, quarter note C, quarter note D, quarter note E. Measure 123: Treble clef, quarter note D, quarter note E, quarter note F. Bass clef, quarter note D, quarter note E, quarter note F. Measure 124: Treble clef, quarter note E, quarter note F, quarter note G. Bass clef, quarter note E, quarter note F, quarter note G.

96. This fugue is by far the most irregular in its construction of any that will be found in this volume. It is given, not as a model for the imitation of the student, but to illustrate the modern free style of fugal writing. It also shows the *incidental* employment of inversion and augmentation, as distinguished from their systematic use, which has been exemplified in the two fugues last given. Owing to the extreme freedom of its form, its analysis has presented more than ordinary difficulties. In explanation of its title—a fugue on the name ‘Bach’—we must remind students that H is the German name for B natural, and B for B flat. He will then see that the first four notes of the subject spell the word BACH.

97. The first irregularity to be noticed in this fugue is, that the bass takes no part in the exposition, which is for three voices only. We find in the 26th fugue of the ‘Wohltemperirtes Clavier’ what at first sight looks like a similar procedure—an exposition of a four-part fugue which is for only three voices. There, however, Bach reserves the entry of the bass for the final section of the fugue, when it brings in the subject in augmentation. But here the bass makes its first appearance at bar 16, in the first episode; and the complete subject is heard only once in that voice (bar 56) during the whole fugue. The exposition, as regards the three voices that take part in it, is quite regular. The subject, which begins on the subdominant, takes a real answer, and there is no regular countersubject.

98. The middle section begins in bar 12 with the first episode, formed from free imitation of the first part of the subject, which is sometimes accompanied by its last notes. (See the tenor in bars 17 and 19.) The first entry of the bass, already referred to, shows a fragment of the subject.

99. The first group of middle entries (bar 22)—subject, D minor (alto); answer, A minor (soprano); subject, D minor (tenor—a partial entry only)—leads to the second episode (bars 33 to 36), founded chiefly on a varied form of the end of the subject. This is followed by the second group of middle entries, in the original keys of tonic and dominant.

100. In this second group the ‘Bach’ theme comes into prominence; we see it in the tenor at bar 37 by augmentation. Here we notice a different kind of augmentation from that which we have previously met with. If used in triple or in compound time, we generally find that augmentation, instead of being in notes of double length, is in notes of three times the length. Were we to double the length of the notes in the present subject, there would be a complete disturbance of the rhythm; for the augmented subject would take the following form—



It will be noticed that it is only the first four notes which are

augmented, and not the entire subject. This new form of the theme is used as a counterpoint to the subject itself, which it accompanies in several of its subsequent entries.


101. From bars 48 to 52 must be regarded as another episode. True, the augmented subject is present in the tenor; but the imitative passages between soprano and alto have a very episodic character. Besides this a modulation is effected to introduce a new group of entries.

102. If we compare the entry in bar 52 with that in bar 22, it looks at first as if Schumann had broken one of the fundamental rules of fugal writing (*Fugue*, § 325), and introduced two groups of middle entries in the same key. But an examination of the following entry, in bar 56, proves that we have here not the subject, as before, but only the answer preceding the next entry of the subject in G minor.

103. A dominant pedal (bar 61) following the bass entry leads to the final section (bar 62). This is of unusual length, occupying exactly half of the fugue. It commences with an entry of the subject in the original key, accompanied by the 'Bach' theme in augmentation. Note at bar 67 that the pedal is quitted after a chord of which it forms no part (*Harmony*, § 546). The episode which follows (bars 67 to 72) seems at first to suggest modulations which should prevent our regarding it as belonging to the final section of the fugue. As a matter of fact, however, we have here chromatic harmonies which never really leave the key of F. The harmonic framework of bars 67, 68 is the fundamental chord on the supertonic, of bars 69, 70, the dominant eleventh with a minor ninth, and of bars 71, 72, the minor ninth on the supertonic. Observe in bars 70 to 72 the little canon in the octave at half a bar's distance between alto and tenor.

104. At bar 72 we have a new group of entries. The subject is now inverted in the alto, and followed in stretto at irregular intervals by the tenor and soprano. At bar 76 begins a very long tonic pedal, which continues for 25 bars to bar 101. The mental effect of rests must never be forgotten; in bars 83 and 88, for example, the mind carries on the F sounded in the bass till the next note is heard in the same voice. Over this pedal point the longest episode in the fugue (bars 80 to 95) is constructed from material with which we are already familiar.

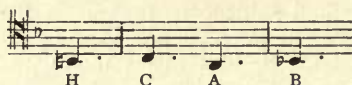
105. At bar 95 we find an entry of the subject (varied) in the tenor, accompanied by fragments of itself, direct and inverted; and after a short episode of only two bars, a last appearance of the subject (also varied) in the alto at bar 101. The treble at bar 103 and the tenor at bar 105 must be particularly noticed. If the

four notes  are read backwards,

we get , which is our 'Bach'

theme transposed a fourth lower. Here we have the first instance

yet met with *not retrograde* imitation (*Double Counterpoint*, § 287). In the coda, which concludes the fugue, we see at bars 114 to 116 the 'Bach' theme in the treble, and at bars 118 to 120, the retrograde form in the tenor—



106. A very curious and most irregular point about this fugue is the treatment of the dominant and tonic pedals. Of these there are no fewer than five. In the middle section there is a tonic pedal (bars 37 to 40); then comes a dominant pedal (bars 61 to 67); next, the very long tonic pedal (bars 76 to 101). This is immediately succeeded by a second dominant pedal (bars 102 to 110); and lastly from bar 114 to the end is an ornamented tonic pedal.

107. In spite of all its irregularities of form, the fugue is a very charming composition, and fully deserves its place in this volume.

### *Analysis of Fugue 11.*

#### FIRST SECTION—Bars 1 to 12.

- (a) Exposition (Order of entry, A S T).

#### MIDDLE SECTION—Bars 12 to 62.

- (b) First episode (bars 12 to 22).
- (c) First group of middle entries (A S T), D minor and A minor, bar 22.
- (d) Second episode (bars 33 to 36).
- (e) Second group of middle entries, accompanied by 'Bach' theme in augmentation, F major and C major, bar 36.
- (f) Third episode (bars 48 to 52).
- (g) Third group of middle entries (answer, D minor; subject, G minor), bar 52.
- (h) Fourth episode (bars 60 to 62).

#### FINAL SECTION—Bars 62 to 124.

- (i) Entry of subject (S) in tonic key, bar 62.
- (j) Fifth episode (bars 67 to 72).
- (k) Entries of inverted subject (A T S), bar 72.
- (l) Sixth episode (bars 80 to 95).
- (m) Entry of varied subject (T), bar 95.
- (n) Seventh episode (bars 99 to 101).
- (o) Entry of varied subject (A), accompanied by 'Bach' theme retrograde, bar 101.
- (p) Coda (bars 105 to 124).



(MOZART: "Kyrie" from the REQUIEM)  
 Section (d).—THE SAME SUBJECT TREATED BY (HAYDN: "QUARTET in F-")  
 DIFFERENT COMPOSERS. (HANDEL: "Messiah" Chorus: "And With Stripes")

108. This section of the present volume is introduced to give students the opportunity of an instructive comparison of different styles of fugal writing. It would be difficult to find four fugues more unlike one another, either in their special details or in their general effect, than the four treatments of what is virtually the same theme now to be given; and it is hoped that the student's insight into the possibilities of fugal composition will be deepened by observing the very different methods employed by the great masters. It would have been possible to increase the number of our examples, for there are two fugues by Buxtehude in which the same subject is employed; but neither of these is of sufficient importance to render its introduction a necessity.

No. 12.—J. S. BACH. Fugue in A Minor. ('Wohltemperirtes Clavier,' No. 44.)

The musical score for J.S. Bach's Fugue in A Minor, BWV 999, is presented in three systems. The first system (measures 1-4) shows the subject (S) in the bass and answer (A) in the treble. The second system (measures 5-8) shows the subject (S) in the treble and counter-subject (CS) in the bass, with a 'Codetta' label. The third system (measures 7-8) shows the 'Middle Section' and 'Episode I.' with a trill (tr) in the treble.

Measures 9 and 10 of the fugue. The score is in three parts: Treble, Alto, and Bass. Measure 9 is marked with a '9' in the bass staff. Measure 10 is marked with a '10' in the bass staff. The Treble staff has a 'CS' (Crescendo) marking above it. The Alto staff has a 'S' (Sforzando) marking above it. The Bass staff has a '9' marking below it.

Measures 11 and 12 of the fugue, labeled "Episode II." The score is in three parts: Treble, Alto, and Bass. Measure 11 is marked with a '11' in the bass staff. Measure 12 is marked with a '12' in the bass staff. The Treble staff has a 'tr' (trill) marking above it. The Alto staff has a 'tr' marking above it. The Bass staff has a 'tr' marking above it.

Measures 13 and 14 of the fugue. The score is in three parts: Treble, Alto, and Bass. Measure 13 is marked with a '13' in the bass staff. Measure 14 is marked with a '14' in the bass staff. The Treble staff has a 'S' (Sforzando) marking above it. The Alto staff has a 'CS' (Crescendo) marking above it. The Bass staff has a 'tr' (trill) marking above it.

Measures 15 and 16 of the fugue, labeled "Episode III." The score is in three parts: Treble, Alto, and Bass. Measure 15 is marked with a '15' in the bass staff. Measure 16 is marked with a '16' in the bass staff. The Treble staff has a 'tr' (trill) marking above it. The Alto staff has a 'tr' marking above it. The Bass staff has a 'tr' marking above it.

Measures 17 and 18 of the fugue. The score is in three parts: Treble, Alto, and Bass. Measure 17 is marked with a '17' in the bass staff. Measure 18 is marked with a '18' in the bass staff. The Treble staff has a 'S' (Sforzando) marking above it. The Alto staff has a 'CS' (Crescendo) marking above it. The Bass staff has a 'tr' (trill) marking above it.

Episode IV.

19 20

S

CS var.

21 22

Episode V.

23 24

Final Section.

25

S

26



109. This very fine fugue from the 'Wohltemperirtes Clavier' is so simple in construction as to need only a very short analysis. The subject is tonal, and ends on the first quaver of the third bar, as is proved by comparing it with the alto of bar 5; there is a regular countersubject. The codetta in bar 5, before the entry of the third voice, should be noticed, because it furnishes the material for most of the episodes, which in this fugue are especially interesting.

110. The middle section begins at bar 8, with the first episode. The first bar of this is made from the codetta, bar 5, with the addition of a bass part, while bar 9 shows imitative treatment of a modified form of the countersubject in the first crotchet of bar 4. The middle entries are all isolated. The first is in C major (bar 9), the subject, as is so often the case, taking the form of the answer. The second episode (bars 11 to 13) is a continuation, by imitation, of the last notes of the subject and countersubject. After another entry of the subject in E minor (bar 13), the third episode shows new treatment of the codetta, bar 16 being another and somewhat freer variation of the countersubject. At bar 16 we see a middle entry in the tonic key—a common procedure with Bach—the subject again taking the form of the answer. Here (as also at bar 9) the first note of the subject is shortened. In the fourth episode (bars 19 to 21), the last notes of the countersubject are treated sequentially in the bass, and accompanied by a canon in the fifth below, between treble and alto, the theme of which is evidently a free variation of the last notes of the subject.

111. The last middle entry in D minor (bar 21) leads to the fifth episode (bars 23 to 25), which the student, after what has been said, will have no difficulty in analyzing. The final section is very short, containing only one entry of the subject (A minor, bar 25)—the only entry in the whole fugue which is accompanied by only a small part of the countersubject. In all the other entries the countersubject is introduced with the utmost regularity.



*Analysis of Fugue 12.*

## FIRST SECTION—Bars 1 to 8.

- (a) Exposition (Order of entry, B A S).

## MIDDLE SECTION—Bars 8 to 25.

- (b) First episode (bars 8, 9).  
(c) Entry of subject (B), C major, bar 9.  
(d) Second episode (bars 11 to 13).  
(e) Entry of subject (S), E minor, bar 13.  
(f) Third episode (bars 15 to 17).  
(g) Entry of subject (A), A minor, bar 17.  
(h) Fourth episode (bars 19 to 21).  
(i) Entry of subject (S), D minor, bar 21.  
(j) Fifth episode (bars 23 to 25).

## FINAL SECTION—Bars 25 to 28.

- (k) Entry of subject (B), A minor, bar 25.  
(l) Coda (bars 27, 28).
-

## No. 13.—G. F. HANDEL. Chorus, "And with his stripes." ('Messiah.')

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

Measures 31-37. The score is in B-flat major (two flats). Measure 31 has a treble clef. Measure 32 has a soprano clef. Measure 33 has an alto clef. Measure 34 has a bass clef. Measure 35 has a soprano clef. Measure 36 has an alto clef. Measure 37 has a bass clef. The score includes a 'CS' (Coda Section) bracket over measures 32-35, an 'S' (Section) bracket over measures 33-36, and a 'Codetta.' label at measure 35. A final 'A' (Section) bracket is shown at measure 37.

Measures 38-44. The score is in B-flat major. Measure 38 has a treble clef. Measure 39 has a soprano clef. Measure 40 has an alto clef. Measure 41 has a bass clef. Measure 42 has a soprano clef. Measure 43 has an alto clef. Measure 44 has a bass clef. The score includes a 'CS' (Coda Section) bracket over measures 38-41 and an 'Episode II.' label at measure 42.

Measures 45-52. The score is in B-flat major. Measure 45 has a treble clef. Measure 46 has a soprano clef. Measure 47 has an alto clef. Measure 48 has a bass clef. Measure 49 has a soprano clef. Measure 50 has an alto clef. Measure 51 has a bass clef. Measure 52 has a soprano clef. The score includes an 'A' (Section) bracket over measures 46-51, a 'Codetta.' label at measure 51, and a 'CS' (Coda Section) bracket over measures 48-52.

Measures 53-60. The score is in B-flat major. Measure 53 has a treble clef. Measure 54 has a soprano clef. Measure 55 has an alto clef. Measure 56 has a bass clef. Measure 57 has a soprano clef. Measure 58 has an alto clef. Measure 59 has a bass clef. Measure 60 has a soprano clef. The score includes an 'S' (Section) bracket over measures 53-56, a 'CS' (Coda Section) bracket over measures 57-60, and an 'Episode III.' label at measure 57.

## Final Section.

Final Section. S —

CS — ?

A

61 62 63 64 65 66 67 68

CS — ?

Episode IV.

69 70 71 72 73 74 75

A

CS

S

76 77 78 79 80 81 82 83

Adagio.

CS

Crd.

84 85 86 87 88 89 90 91



112. The whole style and spirit of this fugue differs widely from Bach's treatment of the same subject. The difference is, no doubt, partly owing to the fact that this fugue is vocal, while the other was instrumental; but it is probably quite as much due to the difference in the character of the music of the two composers.

113. The specialty of this fugue is the unusually large number of codettas found in it. Not only are they seen in the first exposition (bars 9 to 12, and 16 to 19), but they are interposed between every pair of entries throughout the fugue till we reach the final section. After the entry of the bass with the answer (bar 19) we find in bar 25 an additional entry of the treble, to allow the bass to give the countersubject; but there is an irregularity here, as the treble has the answer instead of the subject.

114. The middle section begins at bar 29 with an episode of two bars, leading to the first group of middle entries, at bar 31. Here the tenor gives the subject in B flat minor; as the next entry (bass, bar 37) is in F minor, it is evidently the answer to the subject in the tenor, and we therefore consider it as belonging to the same group of entries, and consequently regard bars 35 to 37, not as episode but as codetta. The second episode (bars 41 to 48) modulates to E flat, in which key the next group of entries commences. Here we see a parallel case to that just met with in the last group. The two next ensuing entries (alto, E flat, bar 48; treble, A flat, bar 55) evidently stand to one another in the relation of answer and subject, and form one group, joined to each other by a codetta. Observe that at bars 37 and 48 the answer is *real*.

115. The third episode (bars 59 to 63) leads to the final section of the fugue. The subject is now accompanied by a modified form of the countersubject, the second bar of which is transposed a fifth higher. After two entries (subject, treble—answer, bass) follows the fourth and last episode, the most artistically constructed of the four. It is made from a sequential treatment of the codetta, bars 35 to 37, and introduces the final group of entries. Here the order is reversed, the answer now leads and the subject replies; but it is a curious point that the entries are allotted to the same two voices as in the last group, and that neither the alto nor the tenor enters with subject or answer during the whole of the final section. A few bars of coda end with a half cadence; the reason for this being that in the oratorio, this chorus (as most of our readers will remember) leads without a break, into the following number, "All we like sheep."

116. This interesting fugue shows how large an amount of variation of detail is possible in a piece, the form of which can hardly be called irregular. André, in his treatise on Fugue, says that the order of the entries is faulty, and the fugue cannot be considered as properly treated; but this only shows how even excellent musicians may be misled by too blind an adherence to old and formal rules.

*Analysis of Fugue 13.*

## FIRST SECTION—Bars 1 to 29.

- (a) Exposition (Order of entry, S A T B), bars 1 to 23.
- (b) Codetta, and additional entry (S), bars 23 to 29).

## MIDDLE SECTION—Bars 29 to 63.

- (c) First episode (bars 29 to 31).
- (d) First group of middle entries. Subject (T), B flat minor ; answer (B), F minor, bar 31.
- (e) Second episode (bars 41 to 48).
- (f) Second group of middle entries. Answer (A), E flat ; subject (S), A flat, bar 48.
- (g) Third episode (bars 59 to 63).

## FINAL SECTION—Bars 63 to 91.

- (h) Entries of subject (S) ; answer (B), bar 63.
  - (i) Fourth episode (bars 71 to 79).
  - (j) Entries of answer (S) ; subject (B), bar 79
  - (k) Coda (bars 87 to 91).
-

## No. 14.—J. HAYDN. Fugue from the Quartett in F minor, Op. 20, No. 5.

VIOLINO 1mo.

VIOLINO 2do.

VIOLA.

VIOLONCELLO.

1 2 3 4 5 6

A 1

A 2

Codetta.

7 8 9 10 11 12

S 2

A 2

A 1

S 1

13 14 15 16 17 18

Middle Section.

S 1

Episode I.

S 2

19 20 21 22 23 24



Measures 25-30 of Fugue XIV. The score is written for four staves (Treble, Treble, Alto, and Bass clefs) in a key of two flats (B-flat and E-flat). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated below the staves.

Measures 31-36 of Fugue XIV. The score continues with four staves. Measure 36 includes a first ending bracket labeled "S 1". Measure numbers 31, 32, 33, 34, 35, and 36 are indicated below the staves.

Measures 37-42 of Fugue XIV. The score continues with four staves. Measure 37 includes a second ending bracket labeled "S 2". Measure 38 includes a first ending bracket labeled "S 1". Measure 41 includes a second ending bracket labeled "S 2". The section is labeled "Episode II." above measure 41. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated below the staves.

Measures 43-47 of Fugue XIV. The score continues with four staves. Measure numbers 43, 44, 45, 46, and 47 are indicated below the staves.



Measures 48-52. The score is in G minor (three flats) and 3/4 time. It features four staves. The first two staves are treble clef, and the last two are bass clef. The music consists of eighth and sixteenth notes, with some rests. Measure numbers 48, 49, 50, 51, and 52 are indicated below the staves.

Measures 53-58. The score continues with four staves. Above the first staff, "S 1 var." is written. Above the second staff, "S 2" is written. The music continues with eighth and sixteenth notes. Measure numbers 53, 54, 55, 56, 57, and 58 are indicated below the staves.

Measures 59-64. The score continues with four staves. Above the second staff, "S 2" is written. Above the third staff, "S 1" is written. Above the fourth staff, "S 1" is written. The music continues with eighth and sixteenth notes. Measure numbers 59, 60, 61, 62, 63, and 64 are indicated below the staves.

Measures 65-70. The score continues with four staves. Above the second staff, "A 1" is written. Above the fourth staff, "A 2" is written. The music continues with eighth and sixteenth notes. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated below the staves.

Measures 71-76. The score is in B-flat major (two flats). Measure 71 is marked with a fermata. Measures 72-76 show the development of the first subject (S1) and second subject (S2). S1 is in the treble clef, and S2 is in the bass clef. The key signature is B-flat major.

71 72 73 74 75 76

Measures 77-82. The score continues with the first subject (S1) and second subject (S2). Measure 77 is marked with a fermata. Measures 78-82 show the development of the first subject (S1) and second subject (S2). S1 is in the treble clef, and S2 is in the bass clef. The key signature is B-flat major.

77 78 79 80 81 82

Measures 83-88. The score continues with the first subject (S1) and second subject (S2). Measure 83 is marked with a fermata. Measures 84-88 show the development of the first subject (S1) and second subject (S2). S1 is in the treble clef, and S2 is in the bass clef. The key signature is B-flat major.

83 84 85 86 87 88

Measures 89-94. The score continues with the first subject (S1) and second subject (S2). Measure 89 is marked with a fermata. Measures 90-94 show the development of the first subject (S1) and second subject (S2). S1 is in the treble clef, and S2 is in the bass clef. The key signature is B-flat major.

89 90 91 92 93 94

Episode IV.

Measures 95 to 100. The score is in G major (one sharp) and 4/4 time. It features a four-part setting of a subject. The bass line (bottom staff) is highly active, playing the subject in eighth notes. The other three staves (treble and alto) provide harmonic support with longer note values.

Measures 101 to 106. This section continues the fugue with various voice entries. Labels A1, S2, and S1 indicate specific musical events: A1 (Answer 1) in measure 101, S2 (Subject 2) in measure 102, and S1 (Subject 1) in measure 103. The texture remains dense with overlapping voices.

Measures 107 to 112. This section includes a double bar line in measure 107. Labels A2 and S1 indicate musical events: A2 (Answer 2) in measure 108 and S1 (Subject 1) in measure 111. The bass line continues its active role, while the upper voices provide harmonic structure.

Measures 113 to 117. This section concludes the page with further voice entries. Labels A1, A2, and S1 indicate musical events: A1 (Answer 1) in measure 113, A2 (Answer 2) in measure 116, and S1 (Subject 1) in measure 117. The fugue continues with complex interweaving of the four voices.

118 119 120 121 122

S1

A1

A2

123 124 125 126 127

S2

Episode V.

128 129 130 131 132

133 134 135 136 137 138 139

A1

S1

A1



Episode VI.

Measures 140-146: Treble and Bass staves. Treble staff has a slur over measures 140-144 and a *ff* dynamic at measure 145. Bass staff has a slur over measures 140-144 and a *ff* dynamic at measure 145. Measure numbers 140, 141, 142, 143, 144, 145, 146 are indicated below the staves. A *S1* label is above measure 145.

Measures 147-152: Treble and Bass staves. Treble staff has a slur over measures 147-151 and a *S1* label above measure 151. Bass staff has a slur over measures 147-151 and a *S1* label above measure 151. Measure numbers 147, 148, 149, 150, 151, 152 are indicated below the staves.

Measures 153-157: Treble and Bass staves. Treble staff has a slur over measures 153-156 and a *S1* label above measure 156. Bass staff has a slur over measures 153-156 and a *S1* label above measure 156. Measure numbers 153, 154, 155, 156, 157 are indicated below the staves.

Measures 158-164: Treble and Bass staves. Treble staff has a slur over measures 158-162 and a *S2* label above measure 162. Bass staff has a slur over measures 158-162 and a *S2* label above measure 162. Measure numbers 158, 159, 160, 161, 162, 163, 164 are indicated below the staves. A *Coda.* label is above measure 160. Dynamics *tr*, *p*, and *ff* are present.

165 166 167 168 169 170

171 172 173 174 175 176

177 178 179 180 181 182 183 184

S2 A1?-

A2

S1 tr

f f f f

117. In this very beautiful fugue the subject of the two preceding is given in a slightly altered form, the tonic being substituted for the mediant as the second note. It will be seen also that what corresponds to the countersubject in the other fugues we have examined, here appears against the subject instead of against the answer. Here, therefore, we have a *Double Fugue* (Fugue, § 367), and we mark the first entry in the viola as Subject 2, and not as Countersubject.

118. An examination of the exposition of this fugue (bars 1 to 22) leaves little room for doubt that Haydn, when he began it, intended the two subjects to extend to the first rote in bar 7.

After making the first two entries in this form, he appears to have changed his mind—possibly because he thought that such long subjects would make the developments tedious. From the third entry, therefore (bar 13), to the end of the fugue, he treats only the first four bars as his subjects; we consequently regard bars 5 and 6, and 11 and 12, as codetta. These bars are never referred to subsequently, even in the episodes of the fugue.

119. The exposition is completed, at bar 22, as soon as both the subjects have appeared, either as subject or answer, in each of the voices (*Fugue*, § 376), and the middle section begins in the next bar with the first episode (bars 23 to 35). In this, as in some of the following episodes, canon plays an important part. At the commencement, the second subject is treated as a canon in the fifth below at one bar's distance between the first and second violins. At bar 28 the second violin discontinues the canon, which is taken up in the fourth below by the viola. At bar 32 a variation of the last notes of the second subject is announced by the second violin, and imitated in the sixth above at half a bar's distance by the first violin.

120. The first group of middle entries is in A flat (bars 36 to 42). In this is a fragmentary stretto; the first notes of the first subject being heard in the viola (bar 38), two bars after the subject is given by the violoncello. The more complete stretti are reserved for a later part of the fugue.

121. In the second episode (bars 43 to 54) we see some more canons. At its commencement, the second subject, given by the viola at bars 41, 42, and continued sequentially, is imitated in canon in the fourth above, and at one bar's distance by the first violin. Let the student compare this canon with that in the first episode, to learn how to combine variety with unity. The subject of both is the same; but there Haydn gives us a *descending* sequence with a canon in the fifth below, while here there is an *ascending* sequence, with a canon in the fourth above. At bar 46 is seen in the first violin a partial entry of the first subject. We regard this as belonging to the episode, and not to a fresh group of entries, not only because the subject is not completed, but still more because it is not accompanied by the second subject. In a double fugue, both subjects should be heard together in each group of middle entries (*Fugue*, § 380). At bar 48 begins a more elaborate canon—4 in 2. The subject beginning in the first violin on the second minim of that bar is imitated in canon at the fifth below, one bar later, by the second violin; at the same time there is a different canon, also in the fifth below, between the viola and violoncello. The upper canon is a free modification of part of the first subject, while the lower is evidently suggested by the last notes of the second subject.

122. At bars 55 to 58 is an isolated pair of entries in B flat minor, the close of the first subject being varied; and the third episode,



of only two bars, leads to a much longer and more important group of middle entries at bar 61. This group begins with two entries in stretto in the key of G flat—an unrelated key to F minor be it noticed in passing. The following entries which succeed each other continuously are each a fifth above the preceding—D flat (bar 66), A flat (bar 69), E flat minor (bar 72), B flat minor (bar 75), F minor (bar 78). As these entries are not at the regular distances of subject and answer, we have marked them all as 'S,' though in each case they have the form of the answer. It ought by this time to be hardly necessary to remind the student that in the middle and final sections of a tonal fugue, either form (subject or answer) may be used indifferently at the discretion of the composer. These constantly modulating entries lead to the final section of the fugue, which is not here, as usual, preceded by an episode. We saw a final section similarly introduced in Fugue 10 of this volume.

123. We consider this final section as beginning at bar 81, and not at bar 78, because the latter entry, though it ends in F minor, begins in B flat minor, as is proved by bar 77. Here we find again at bar 83 an entry in stretto of two bars' distance. At bar 92 the first subject and its inversion are introduced simultaneously, and accompanied in the viola by a considerably-altered form of the second subject. The fourth episode (bars 95 to 102) is constructed on a sequence in the bass, made from the lower of the two canons in bar 48, and it leads to a dominant pedal, on which once more is seen a stretto at two bars' distance. Both subjects are here present. We do not regard bars 108 to 111 as episode, as they simply lead up to a pause on the chord of the dominant minor ninth, and are only a prolongation of the preceding phrase.

124. From bars 112 to 124 is another group of entries in closer stretto than has yet been seen—only one bar. The first entering part is modified at the close, and therefore unattended by the second subject, which, however, always accompanies the second entering voice—see bars 115, 119, and 123.

125. In the fifth episode (bars 125 to 133) we find another canon, differing from any of the preceding. A variation of the second subject, announced in bar 125 by the viola, is imitated in canon in the second above at one bar's distance by the second violin, and in the fifth above at two bars' distance by the first violin. Here, therefore, we see a canon 3 in 1, with a free part for the violoncello. This episode leads to a second dominant pedal (bar 134), with stretti above it for the first subject alone, at one and two bars' distance. A short and not very important episode (bars 140 to 144) introduces the last and closest stretto at half a bar's distance. The subject in the first violin is, therefore, *per arsin et thesin*. The canon in the octave, at half a bar's distance, is continued strict to bar 155, and more



freely to bar 158. Observe how neatly Haydn, in bar 149, brings in the first subject against the canon in the outer parts.

126. The coda begins at bar 161 after a full cadence. We regard this part of the movement as coda, because after this point there are no more complete entries of the two subjects together; though at bar 170 we find the end of the first subject in combination with the second. In this coda, the polyphonic style is nearly abandoned, the parts mostly moving together. A final entry of the first subject (bar 179), followed by a full cadence, concludes this fine fugue, which is an excellent example of the free modern style of contrapuntal writing.

### *Analysis of Fugue 14.*

#### FIRST SECTION—Bars 1 to 22.

- (a) Exposition (Order of entry, A T S B).\*

#### MIDDLE SECTION—Bars 23 to 80.

- (b) First episode (bars 23 to 35).
- (c) First group of middle entries in A flat (bar 36).
- (d) Second episode (bars 43 to 54).
- (e) Isolated entries in B flat minor (bar 55).
- (f) Third episode (bars 59 to 60).
- (g) Group of entries, modulating from G flat to F minor (bar 61).

#### FINAL SECTION—Bars 81 to 184.

- (h) Entries in C minor and F minor (bar 81).
- (i) Fourth episode (bars 95 to 102).
- (j) First dominant pedal (bars 103 to 111).
- (k) Entries in close stretto (bars 112 to 124).
- (l) Fifth episode (bars 125 to 133).
- (m) Second dominant pedal (bar 134).
- (n) Sixth episode, on dominant pedal (bars 140 to 144).
- (o) Closest stretto and canon (bar 145).
- (p) Coda (bars 161 to 184).

\* For the sake of uniformity we distinguish the entries by the names of the four voices, to show their relative positions, though the fugue is for stringed instruments.

## No. 15.—W. A. MOZART. "Kyrie," from the 'Requiem.

1 2 3 4

5 6 7

8 9 10

11 12 13

A1

S2

S1

A2

S1

S2

A2

A1

Middle Section. S1

Episode.

S2

S2

S1

S2

S1

14 15 16

17 18 19

20 21 22

23 24 25

System 1 (Measures 26-28):  
Staff 1 (Soprano): Measure 26 is a whole rest. Measure 27 begins with a half note G4, followed by eighth notes A4, B4, and C5. Measure 28 continues with eighth notes D5, E5, and F5.  
Staff 2 (Alto): Measure 26 is a half note F4. Measure 27 is a half note G4. Measure 28 is a half note A4.  
Staff 3 (Tenor): Measure 26 is a half note F4. Measure 27 is a half note G4. Measure 28 is a half note A4.  
Staff 4 (Bass): Measure 26 is a half note F4. Measure 27 is a half note G4. Measure 28 is a half note A4.  
Labels: S1 (above measure 27), S2 (above measure 28).

System 2 (Measures 29-31):  
Staff 1 (Soprano): Measure 29 is a half note G4. Measure 30 is a half note A4. Measure 31 is a half note B4.  
Staff 2 (Alto): Measure 29 is a half note F4. Measure 30 is a half note G4. Measure 31 is a half note A4.  
Staff 3 (Tenor): Measure 29 is a half note F4. Measure 30 is a half note G4. Measure 31 is a half note A4.  
Staff 4 (Bass): Measure 29 is a half note F4. Measure 30 is a half note G4. Measure 31 is a half note A4.  
Labels: S1 (above measure 29), S2 (above measure 30), S1 (above measure 31).

System 3 (Measures 32-34):  
Staff 1 (Soprano): Measure 32 is a half note G4. Measure 33 is a half note A4. Measure 34 is a half note B4.  
Staff 2 (Alto): Measure 32 is a half note F4. Measure 33 is a half note G4. Measure 34 is a half note A4.  
Staff 3 (Tenor): Measure 32 is a half note F4. Measure 33 is a half note G4. Measure 34 is a half note A4.  
Staff 4 (Bass): Measure 32 is a half note F4. Measure 33 is a half note G4. Measure 34 is a half note A4.  
Labels: S1 (above measure 32), S2 var. (above measure 33), S2 var. (above measure 34).

System 4 (Measures 35-37):  
Staff 1 (Soprano): Measure 35 is a half note G4. Measure 36 is a half note A4. Measure 37 is a half note B4.  
Staff 2 (Alto): Measure 35 is a half note F4. Measure 36 is a half note G4. Measure 37 is a half note A4.  
Staff 3 (Tenor): Measure 35 is a half note F4. Measure 36 is a half note G4. Measure 37 is a half note A4.  
Staff 4 (Bass): Measure 35 is a half note F4. Measure 36 is a half note G4. Measure 37 is a half note A4.  
Labels: S2 var. (above measure 35), S2 var. (above measure 36), S2 var. (above measure 37).



Final Section. S 2

38 39 40

S 1

41 42 43 44

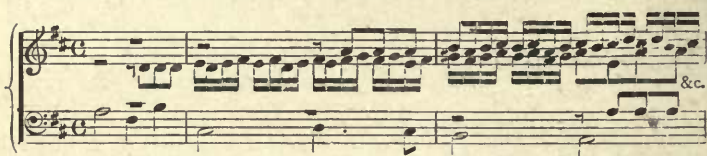
S 2 var. ? S 2 var. ? S 2 var. ?

45 46 47

? Adagio.

48 49 50 51 52

127. This fugue, like our last, is a double fugue, but much more regular in construction. There is a curious resemblance between its two subjects and those of the final chorus in 'Handel's 'Joseph,' with which Mozart may possibly have been acquainted.



The treatment of the subjects by the two great composers is so entirely different that no charge of plagiarism can attach to Mozart, even if there be something more than an accidental coincidence here. Not only is Handel's chorus in a major key, but it is not even a regular double fugue, as will be seen by our short extract. The first subject in the bass is only occasionally employed as a kind of *canto fermo*, and the whole construction of the fugue is extremely free. Mozart's, on the other hand, is one of the finest double fugues in existence, though some pedantic theorists of the old school have found fault with it because of the modulations to unrelated keys.

128. The second subject is so written that it will combine with the first in double counterpoint in both the octave and twelfth. This is effected by avoiding the interval of the fifth, and employing the sixth only in such a manner that its inversion in the twelfth will give a fundamental chord of the seventh (*Double Counterpoint*, § III).

129. The exposition of the fugue extends to bar 15, and is completed as soon as both the subjects have appeared in all the voices. Thus far the only inversions of the two subjects are in the octave.

130. The middle section commences in bar 15 with the only episode in the fugue—only a bar and a half in length. This is made from a sequential treatment of a prolongation of the last notes of the second subject, as will be seen by extracting the passage—



It is very common in double fugues to find a much smaller proportion of episode than in fugues with only one subject. We can hardly speak of "groups" of middle entries in this fugue; because, beginning in bar 16, they follow one another

continuously. The first pair are in F major, and at bar 17 we see for the first time the two subjects inverted in the twelfth. This is the only inversion throughout the fugue of the *complete* subjects at this interval. At bar 20 the last note of the first subject is sharpened, inducing a modulation to G minor, in which key the next pair of entries follows—now in the original position. This is succeeded at bar 23 by another pair of entries in the unrelated key of C minor—doubtless one of those which incurred the condemnation of the old ‘Dryasdusts.’

131. At bar 27 begins the first stretto. The entry of the first subject in the treble (in B flat) is accompanied by the inversion in the twelfth of the second subject; and at bar 29 the bass enters with the first subject in a stretto at two bars’ distance, causing in the following bar the discontinuance by the treble and tenor of the uncompleted subjects. At bar 30 the tenor enters again with the second subject. Here is another deviation from the regular rule: the same subject appears twice in succession in the same voice.

132. In bars 32 and 33 we find a partial entry of both subjects in another unrelated key—F minor; the inversion is again in the twelfth. A portion of the second subject now appears with chromatic alterations, and is imitated at one bar’s distance in the fifth above (in bar 37 at the fourth below, the inversion of the fifth) in all the voices. Here is an interesting example of the point mentioned in *Fugue* (§ 381), that in double fugues stretti made from one subject alone often take the place of episodes. Here each new entry at the distance of a fifth above induces a modulation; and the music returns from F minor (bar 34) through C minor (bar 35) and G minor (bar 36) to D minor, the original key (bar 37). Let it be noticed that the counterpoint accompanying these entries, which is first seen in the treble of bar 34, is developed from the last notes of the second subject.

133. The final section begins at bar 39. The two subjects, neither being quite complete, now appear in their original relative positions; but the second subject is now an octave higher than in the first exposition. The passage which connects this pair of entries with the following must be regarded as codetta, not episode, as it does not modulate, nor introduce entries in a new key. In the last pair of entries the second subject is inverted in the twelfth, and the same chromatically varied form is used which was seen in bars 34 to 38. It will be seen that all the later entries in this fugue are partial; the last complete appearance of the two subjects is in bars 23 to 27. At bar 46 begins the coda, the first bars of which should be compared with bars 34 to 38. Notice how by altering the intervals of entry Mozart keeps in the key instead of modulating as before. The omission of the third in the final chord was doubtless for the sake of giving an antique, ecclesiastical character to the close.



*Analysis of Fugue 15.*

FIRST SECTION—Bars 1 to 15.

- (a) Exposition (Order of entry, B A S T).

MIDDLE SECTION—Bars 15 to 38.

- (b) Episode (bars 15, 16).  
(c) Entry of subjects in F major (bar 16).  
(d) Entry in G minor (bar 20).  
(e) Entry in C minor (bar 23).  
(f) First stretto, B flat (bar 27).  
(g) Second stretto, modulating (bar 33).

FINAL SECTION—Bars 39 to 52.

- (h) Pair of entries in D minor (bar 39).  
(i) Second pair of entries (bar 43).  
(j) Coda (bars 46 to 52).
-



## PART II

FUGUES WITH MORE THAN ONE SUBJECT; FUGUES ON A  
CHORALE AND CANTO FERMO; ACCOMPANIED FUGUES.

*Section (e).* DOUBLE AND TRIPLE FUGUES.

No. 16.—C. H. GRAUN. Double Fugue, "Christus hat uns ein Vorbild gelassen."  
(*'Der Tod Jesu.'*)

1 2 3 4

5 6 7

8 9 10

Al

S1

Codetta.

## Counter-exposition of first subject.

Measures 11-13 of the counter-exposition of the first subject. The notation is in treble and bass staves. Measure 11 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff. Measure 12 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff. Measure 13 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff.

Measures 14-17 of the counter-exposition of the first subject. The notation is in treble and bass staves. Measure 14 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff. Measure 15 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff. Measure 16 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff. Measure 17 shows the first subject (S1) in the treble staff and the first answer (A1) in the bass staff.

## Second Section.

Measures 18-20 of the second section. The notation is in treble and bass staves. Measure 18 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff. Measure 19 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff. Measure 20 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff.

Measures 21-23 of the second section. The notation is in treble and bass staves. Measure 21 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff. Measure 22 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff. Measure 23 shows the second subject (S2) in the treble staff and the second answer (A2) in the bass staff.

Episod. I.

A 2

24 25 26

This system contains measures 24, 25, and 26. It features four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. Measure 24 shows a whole note in the first staff and a half note in the fourth staff. Measure 25 shows a half note in the first staff and a half note in the fourth staff. Measure 26 shows a half note in the first staff and a half note in the fourth staff. The label 'Episod. I.' is placed above measure 26. The label 'A 2' is placed above measure 25.

Third Section.

A 2

S 1

27 28 29

This system contains measures 27, 28, and 29. It features four staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. Measure 27 shows a whole note in the first staff and a half note in the fourth staff. Measure 28 shows a half note in the first staff and a half note in the fourth staff. Measure 29 shows a half note in the first staff and a half note in the fourth staff. The label 'Third Section.' is placed above measure 28. The label 'A 2' is placed above measure 28. The label 'S 1' is placed above measure 28.

Codetta.

A 2

S 1

30 31 32

This system contains measures 30, 31, and 32. It features four staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. Measure 30 shows a whole note in the first staff and a half note in the fourth staff. Measure 31 shows a half note in the first staff and a half note in the fourth staff. Measure 32 shows a half note in the first staff and a half note in the fourth staff. The label 'Codetta.' is placed above measure 30. The label 'A 2' is placed above measure 31. The label 'S 1' is placed above measure 31.

A 1

S 2

?

A 1

S 2

33 34 35

This system contains measures 33, 34, and 35. It features four staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. Measure 33 shows a whole note in the first staff and a half note in the fourth staff. Measure 34 shows a half note in the first staff and a half note in the fourth staff. Measure 35 shows a half note in the first staff and a half note in the fourth staff. The label 'A 1' is placed above measure 33. The label 'S 2' is placed above measure 34. The label '?' is placed above measure 34. The label 'A 1' is placed above measure 35. The label 'S 2' is placed above measure 35.

Measures 36-38. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Measure 36 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 37 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 38 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. The labels S2 are placed above the second and third staves in measures 37 and 38.

Measures 39-41. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Measure 39 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 40 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 41 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. The labels S1 and S2 are placed above the first and second staves in measures 39 and 40. A question mark is placed above the third staff in measure 40.

Measures 42-44. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Measure 42 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 43 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 44 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. The labels S2 and S1 are placed above the second and first staves in measures 42 and 43. A question mark is placed above the second staff in measure 43.

Measures 45-47. The score consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Measure 45 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 46 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. Measure 47 shows the first staff with a whole note G4, the second staff with a whole note G4, and the third and fourth staves with a whole note G4. The labels S1 and S2 are placed above the first and second staves in measures 45 and 46.



Episodic II.

48 49 50

This system contains measures 48, 49, and 50. The top staff (treble clef) begins with a melodic phrase. The middle staff (alto clef) contains a sequence of notes labeled 'S 2' with a question mark above it. The bottom staff (bass clef) shows a simple harmonic accompaniment with notes on measures 48, 49, and 50.

51 52 53

This system contains measures 51, 52, and 53. The top staff continues the melodic line. The middle staff has a sequence of notes. The bottom staff has a sequence of notes. A label 'A 1' is placed above the middle staff on measure 53.

54 55 56

This system contains measures 54, 55, and 56. The top staff has a sequence of notes. The middle staff has a sequence of notes. The bottom staff has a sequence of notes. Labels 'A 1' and 'S 1' are placed above the top and middle staves respectively on measure 56.

57 58 59

This system contains measures 57, 58, and 59. The top staff has a sequence of notes. The middle staff has a sequence of notes. The bottom staff has a sequence of notes. Labels 'A 2', 'S 2', 'A 1 aug.', and 'A 2' are placed above the staves on measures 57, 58, and 59.

Musical score for measures 60-62. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp). Measure 60 shows the beginning of a phrase. Measure 61 contains a question mark above the staff. Measure 62 is marked "Coda." and ends with a double bar line.

Musical score for measures 63-65. The score continues for four staves. Measure 63 begins with a rest in the Soprano part. Measure 64 shows a continuation of the melodic lines. Measure 65 ends with a double bar line.

Musical score for measures 66-68. The score continues for four staves. Measure 66 shows a continuation of the melodic lines. Measure 67 shows a continuation of the melodic lines. Measure 68 ends with a double bar line.

Musical score for measures 69-71. The score continues for four staves. Measure 69 shows a continuation of the melodic lines. Measure 70 shows a continuation of the melodic lines. Measure 71 ends with a double bar line.

Measures 72, 73, and 74 of Fugue XVI. The score is written for four staves (Treble, Alto, Tenor, and Bass clefs). The key signature is one sharp (F#). Measure 72 shows the beginning of a new subject in the Treble staff. Measures 73 and 74 continue the development of the subject across all staves.

Measures 75, 76, and 77 of Fugue XVI. The score continues on four staves. Measure 75 shows a continuation of the subject in the Treble staff. Measures 76 and 77 show further development of the subject across all staves.

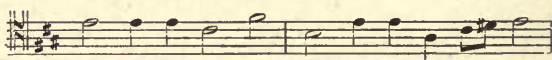
Measures 78, 79, 80, and 81 of Fugue XVI. The score continues on four staves. Measure 78 shows a continuation of the subject in the Treble staff. Measures 79, 80, and 81 show further development of the subject across all staves.

134. We have already met with two specimens of double fugues in Nos. 14 and 15, both of which might have been equally well included in this section. As they were inserted with a different object, it was better to put them with the other fugues written on the same subject. We next give two double fugues, illustrating several points not shown in our last examples.

135. In the movement now under notice, we have an interesting specimen of the rarer kind of double fugue—that in which each subject has a separate exposition before the two are heard in combination (*Fugue*, § 384). It must be remembered that the form of these fugues differs materially from that of those in which

the two subjects are announced together. Like the others, they can be divided into three sections ; but of these the first contains the treatment of the first subject alone ; the second (which we do not now call "middle section") is that in which the second subject is treated alone, and the third is that in which they are both combined. Sometimes, as in Bach's Organ Fugue in C minor (analyzed in *Fugue*, §§ 392-394), these three sections are of approximately equal length ; but frequently, as in the fugue now under notice, the first two sections are comparatively quite short, and the greater part of the fugue is occupied with the combination of the two subjects.

136. If we examine the first subject, we should be inclined at first sight to conclude that it extended to the A at the end of bar 2. But if we look at the answer, we shall see that this is not so. A fugue subject never ends on the subdominant. The note G in the subject, being answered by C instead of by D sharp, shows that there is here an implied modulation (*Fugue*, §§ 118-120) to the key of the dominant ; and the subject, from G in the first bar to E in the second, is regarded as in the key of E, and answered accordingly in the key of A. But if the last three notes of bar 2 were part of the subject, they would certainly show a return to the key of A ; and the answer would have made the corresponding modulation to E, thus—



The form which Graun has given to the answer proves, therefore, that the subject ends, where we have marked it, on E, and that the three last notes of bar 2 are codetta. As is not infrequently the case, these notes of codetta are imitated in the exposition by each succeeding voice.

137. The exposition of the first subject ends in the ninth bar. We have marked the following passage as codetta, and not episode, because it contains no modulation beyond the tonic and dominant keys.

138. At bar 11 begins a counter-exposition of the first subject. Here the voices which before had the subject now give the answer, and *vice versa*. Observe that in the tenor entry the subject, as so often happens in tonal fugues, takes the form of the answer. In such cases its key-relationship to the following or preceding entry shows which it is. We also see an example of the employment of stretto in a counter-exposition (*Fugue*, § 209) ; the entries are half a bar nearer to one another than before. We further find here additional proof that the subject ends where we have said ; for the three notes of codetta in bar 2 are not seen at all in the counter-exposition.

139. At bar 18, the second section of the fugue commences with the exposition of the second subject. This is less regular in treatment than the exposition of the first subject ; greater freedom



is sometimes taken by composers in such cases, just as with the middle entries in a simple fugue. In two examples of this form by Handel and Bach, quoted in *Fugue*, §§ 386 to 390, will be found other instances of irregularity in the exposition of the second subject. Here we see in the answer given by the tenor at bar 19 a striking instance of the disregard of the position of the semitones, spoken of in *Fugue*, § 144. The semitone from A to G sharp in the subject (bar 18) is answered in bar 20 by a tone from E to D. The result is that, while the second subject is in the key of A major, the answer is not in the key of E major, but is a simple transposition a fifth higher, without leaving the key. Though, according to strict rule, this is irregular, it is here, we believe, capable of justification.

140. The student will remember that when two subjects of a double fugue are announced together, both must be in the same key. If he will look at the first entries of the combined subjects in the present fugue (bars 28, 31, 33, and 35) he will see that the first subject is combined with the second answer, and the second subject with the first answer. Now though the answer to the first subject (bar 3) implies a modulation in the subject by answering the leading note by the third of the tonic—the almost invariable practice of composers when the leading note does not return at once to the tonic (*Fugue*, § 133)—we see from the harmonies with which Graun accompanies the later entries of his first subject (see bars 7, 12, and 15) that he regards it as ending in the key of A. The second *subject* will obviously not combine with the first at the point the composer intended; he therefore takes the second *answer* also in the key of A, so that when the two are heard together the tonality may not be confused.

141. Another point in which this second exposition is less regular than the first is, that the alto entry in bar 20 is half a bar earlier than its regular place. We see at the end of this exposition a passage of imitation in the octave between tenor and bass (bars 23, 24), leading to the first episode, bar 26. This consists of a short canon in the fifth above, founded on the second subject, with an independent instrumental bass (printed in small notes, bars 26, 27).

142. At bar 28 begins the third, and by far the longest section of the fugue, in which the two subjects are combined. We see first two entries of the first subject and second answer (bars 28 and 31), and then two of the second subject and first answer (bars 33 and 35). In bars 35 to 38, the second subject is treated by itself in *stretto*, and a modulation is made through D major to B minor. From this point down to the second episode (bar 49) we have marked all the entries, as usual with 'S,' because of the irregularities of their distances of interval. Observe in this very interesting group of middle entries how the various *stretti* cause *different parts* of the second subject to be combined against the first (bars 41 and 43).

143. The second episode (bars 49 to 53) is made by passages of free imitation between treble and alto, founded upon the second subject, direct (bars 49, 50) and inverted (bars 51 to 53). It leads to the final group of entries (bar 53). Here we find the first subject treated by itself in stretto at half a bar's distance (bar 53); then a similar stretto at bar 56, with which in the following bar the second answer is combined. At bar 58 is a new combination. The first answer, given in the bass by augmentation, is imitated in the octave above by the tenor, also in augmentation. Note, in passing, that in the tenor one note, C, is only of the original length. This piece of irregular canon is accompanied by another canon in the fifth below (bar 59) for treble and alto at half a bar's distance, founded upon the first notes of the second subject.

144. The last twenty bars of this fugue (from bar 62) consist of a free coda. The first subject is heard no more; but the interest of the music is fully maintained by canonic and sequential imitations, mostly derived from the second subject. In bar 62 begins a canon in the fifth above between tenor and alto, and in bar 64 a similar canon between bass and treble. After more points of imitation, hardly continuous enough to be called canon (bars 67, 69), we see an interesting sequence in the bass (bars 70 to 72) leading to a final piece of canon—treble and alto in the fifth below at half a bar's distance (bars 73 to 75); and long-drawn harmonies of dominant and tonic bring this very fine fugue to a close. Bars 77 to 81 cannot be properly considered dominant and tonic pedal points, because there are no harmonies above the dominant and tonic in the bass, of which those notes do not themselves form a part.

### *Analysis of Fugue 16.*

#### FIRST SECTION—Bars 1 to 17.

- (a) Exposition of first subject (bars 1 to 9).  
(Order of entry, B T A S.)
- (b) Codetta (bars 9, 10).
- (c) Counter-exposition of first subject (bars 11 to 17).

#### SECOND SECTION—Bars 18 to 27.

- (d) Exposition of second subject (bars 18 to 23).
- (e) Additional entries (bars 23 to 25).
- (f) First episode (bars 26, 27).

#### THIRD SECTION—Bars 28 to 81.

- (g) First combinations of the two subjects (bars 28 to 35).
- (h) Stretto on second subject (bars 35 to 38).
- (i) Middle group of entries, mostly in stretto (bars 39 to 48).
- (j) Second episode (bars 49 to 53).
- (k) Final group of entries (bars 53 to 61).
- (l) Coda (bars 62 to 81).

## No. 17.—L. CHERUBINI. Double Fugue, "Cum Sancto Spiritu." (2nd Mass.)

Measures 1-7 of the Double Fugue. The score is written for four staves. The first staff (Soprano) has a whole rest in measure 1. The second staff (Alto) has a whole rest in measure 1. The third staff (Tenor) has a whole rest in measure 1. The fourth staff (Bass) has a whole rest in measure 1. In measure 2, the Soprano and Alto parts enter with a half note G4. The Tenor and Bass parts enter with a half note G3. In measure 3, the Soprano and Alto parts have a half note A4, and the Tenor and Bass parts have a half note A3. In measure 4, the Soprano and Alto parts have a half note B4, and the Tenor and Bass parts have a half note B3. In measure 5, the Soprano and Alto parts have a half note C5, and the Tenor and Bass parts have a half note C4. In measure 6, the Soprano and Alto parts have a half note D5, and the Tenor and Bass parts have a half note D4. In measure 7, the Soprano and Alto parts have a half note E5, and the Tenor and Bass parts have a half note E4. The Soprano part is labeled S1 and the Alto part is labeled A1. The Tenor part is labeled S2 and the Bass part is labeled A2.

Measures 8-14 of the Double Fugue. The score is written for four staves. In measure 8, the Soprano and Alto parts have a half note F5, and the Tenor and Bass parts have a half note F4. In measure 9, the Soprano and Alto parts have a half note G5, and the Tenor and Bass parts have a half note G4. In measure 10, the Soprano and Alto parts have a half note A5, and the Tenor and Bass parts have a half note A4. In measure 11, the Soprano and Alto parts have a half note B5, and the Tenor and Bass parts have a half note B4. In measure 12, the Soprano and Alto parts have a half note C6, and the Tenor and Bass parts have a half note C5. In measure 13, the Soprano and Alto parts have a half note D6, and the Tenor and Bass parts have a half note D5. In measure 14, the Soprano and Alto parts have a half note E6, and the Tenor and Bass parts have a half note E5. The Soprano part is labeled S1 and the Alto part is labeled A1. The Tenor part is labeled S2 and the Bass part is labeled A2. The section is labeled "Codetta."

Measures 15-21 of the Double Fugue. The score is written for four staves. In measure 15, the Soprano and Alto parts have a half note F5, and the Tenor and Bass parts have a half note F4. In measure 16, the Soprano and Alto parts have a half note G5, and the Tenor and Bass parts have a half note G4. In measure 17, the Soprano and Alto parts have a half note A5, and the Tenor and Bass parts have a half note A4. In measure 18, the Soprano and Alto parts have a half note B5, and the Tenor and Bass parts have a half note B4. In measure 19, the Soprano and Alto parts have a half note C6, and the Tenor and Bass parts have a half note C5. In measure 20, the Soprano and Alto parts have a half note D6, and the Tenor and Bass parts have a half note D5. In measure 21, the Soprano and Alto parts have a half note E6, and the Tenor and Bass parts have a half note E5. The Soprano part is labeled S1 and the Alto part is labeled A1. The Tenor part is labeled S2 and the Bass part is labeled A2.

Measures 22-28 of the Double Fugue. The score is written for four staves. In measure 22, the Soprano and Alto parts have a half note F5, and the Tenor and Bass parts have a half note F4. In measure 23, the Soprano and Alto parts have a half note G5, and the Tenor and Bass parts have a half note G4. In measure 24, the Soprano and Alto parts have a half note A5, and the Tenor and Bass parts have a half note A4. In measure 25, the Soprano and Alto parts have a half note B5, and the Tenor and Bass parts have a half note B4. In measure 26, the Soprano and Alto parts have a half note C6, and the Tenor and Bass parts have a half note C5. In measure 27, the Soprano and Alto parts have a half note D6, and the Tenor and Bass parts have a half note D5. In measure 28, the Soprano and Alto parts have a half note E6, and the Tenor and Bass parts have a half note E5. The Soprano part is labeled S1 and the Alto part is labeled A1. The Tenor part is labeled S2 and the Bass part is labeled A2. The section is labeled "Episode I."

Counter-exposition.

S 2

S 1

A 1

A 2

29 20 31 32 33 34 35

Middle Section.

S 1

S 2

Episode II.

36 37 38 39 40 41 42

S 2

S 1

43 44 45 46 47 48 49

S 1

S 2

50 51 52 53 54 55 56





Measures 85-91. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major. The key signature has one sharp (F#). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, intricate melody. The bass line is more rhythmic, with some longer notes.

Measures 92-99. The texture continues with similar rapid passages in the upper staves and more sustained lines in the lower staves. The melodic lines are highly active, with frequent chromaticism.

Measures 100-107. Measure 103 is marked with a fermata and the instruction "S1 inv." above it. The music continues with complex rhythmic patterns and chromatic movement.

Measures 108-113. Measure 109 is marked with a fermata and the instruction "A inv." above it. The section concludes with the label "Episode V." in the right margin. The final measure (113) shows a clear cadence.

114 115 116 117 118 119 120

S1 inv.

121 122 123 124 125 126 127 128

Episode VI.

129 130 131 132 133 134 135

Final Section.

136 137 138 139 140 141 142

A 2 inv.?

A 1

S1

S 2 inv.?

S1

S1 inv. Episode VII.

143 144 145 146 147 148 149

150 151 152 153 154 155

156 157 158 159 160 161

162 163 164 165 166 167



Measures 168-173. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble and Alto staves, with the Bass staff providing a harmonic foundation. Measure numbers 168, 169, 170, 171, 172, and 173 are indicated below the staves.

Measures 174-182. This system includes annotations for voice parts: "A1" with a line and a question mark above the Treble staff, "A1" with a line above the Alto staff, and "S1" with a line and a question mark above the Tenor staff. Measure numbers 174, 175, 176, 177, 178, 179, 180, 181, and 182 are indicated below the staves.

Measures 183-188. This system continues the musical notation with four staves. Measure numbers 183, 184, 185, 186, 187, and 188 are indicated below the staves.

Measures 189-195. This system includes annotations for voice parts: "A1" with a line above the Treble staff, "S1" with a line above the Alto staff, "A1" with a line and a question mark above the Tenor staff, and "S1" with a line and a question mark above the Bass staff. Measure numbers 189, 190, 191, 192, 193, 194, and 195 are indicated below the staves.

Musical score for measures 196-203. The score is written for four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#). The tempo is marked *Allegro vivace*. The score includes various musical notations such as notes, rests, and accidentals. The measures are numbered 196, 197, 198, 199, 200, 201, 202, and 203. The Soprano part has a question mark above measure 196 and a slur labeled 'S1' over measures 199-200. The Alto part has a slur labeled 'A1' over measures 201-202. The Tenor part has a slur labeled 'S1' over measures 199-200 and a question mark above measure 203. The Bass part has a slur labeled 'A1' over measures 201-202.

Musical score for measures 204-210. The score is written for four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#). The tempo is marked *Allegro vivace*. The score includes various musical notations such as notes, rests, and accidentals. The measures are numbered 204, 205, 206, 207, 208, 209, and 210. The Soprano part has a question mark above measure 204. The Alto part has a slur labeled 'Coda' over measures 208-209. The Tenor part has a slur labeled 'Coda' over measures 208-209. The Bass part has a slur labeled 'Coda' over measures 208-209.

Musical score for measures 211-217. The score is written for four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#). The tempo is marked *Allegro vivace*. The score includes various musical notations such as notes, rests, and accidentals. The measures are numbered 211, 212, 213, 214, 215, 216, and 217.

Musical score for measures 218-224. The score is written for four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#). The tempo is marked *Allegro vivace*. The score includes various musical notations such as notes, rests, and accidentals. The measures are numbered 218, 219, 220, 221, 222, 223, and 224.

First system of musical notation, measures 225 to 232. The system consists of four staves (treble, two alto, and bass). The key signature has one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Measure numbers 225, 226, 227, 228, 229, 230, 231, and 232 are printed below the staves.

Second system of musical notation, measures 233 to 240. The system consists of four staves. The notation continues with various note values, rests, and phrasing slurs. Measure numbers 233, 234, 235, 236, 237, 238, 239, and 240 are printed below the staves.

Third system of musical notation, measures 241 to 249. The system consists of four staves. The notation continues with various note values, rests, and phrasing slurs. Measure numbers 241, 242, 243, 244, 245, 246, 247, 248, and 249 are printed below the staves.

Fourth system of musical notation, measures 250 to 256. The system consists of four staves. The notation continues with various note values, rests, and phrasing slurs. Measure numbers 250, 251, 252, 253, 254, 255, and 256 are printed below the staves. Above the first staff, the word "Orchestra." is written with a small musical notation indicating the orchestral entry.

145. This extremely interesting, though somewhat free, fugue has in its general construction more resemblance to the fugue by Haydn (No. 14 of this collection) than to either of the other double fugues we have given. It presents, nevertheless, quite sufficient new points in its treatment to warrant its insertion here. In its original shape, it has an orchestral accompaniment, which is mostly in unison or octaves with the voices. A few comparatively unimportant ornamentations and fillings up of the harmony are omitted for the sake of clearness; but in two places where the instrumental bass is different from the vocal, this is shown by small notes (bars 63 to 74, and 96 to 99).

146. In the exposition of this fugue, the two subjects are announced simultaneously, as in fugues 14 and 15; but instead of the answers being immediately given by the other two voices, as in the fugue from Mozart's 'Requiem' (No. 15), that method of exposition is adopted which was described in *Fugue*, §§ 375-377, and of which we have seen an example in No. 14. Before the second entry of the two subjects is a codetta (bars 10 to 13). This is a canon in the fifth below, founded on a prolongation of the last notes of the second subject; we shall find it made much use of later.

147. The exposition ends at bar 23, as soon as both the subjects have appeared in all the voices. The first episode (bars 23 to 29) begins with a neat little canon, 4 in 2, of which the subject in the treble and bass is formed from the last notes of the first subject followed by the first notes of the codetta (bar 10). From bars 30 to 39 is a counter-exposition, shorter than the exposition, as it contains only two pairs of entries. The two answers lead in the voices which before led with the subjects, and the other two voices reply with the two subjects.

148. The middle section of the fugue begins in bar 39, with the second episode. This is a modification of the codetta (bars 10 to 13), and is another canon (2 in 1) at the same distance both of interval and time. The first group of middle entries (bars 42 to 59) contains three pairs of complete entries, in B minor, G major, and E minor, and one pair of partial entries (in C major, bar 57). Here the first notes of the first subject are seen, direct in the bass, and inverted in the treble.

149. The third episode (bars 59 to 74) presents more than one feature worthy of notice. From bars 62 to 68, we see in the three upper parts the first notes of the first subject imitated in the fifth and octave at two bars' distance, and accompanied by a sequential figure in the bass. Observe in the alto of bars 67 to 70 the entry of one of the subjects of the canon at bar 23. From bars 70 to 74 we see the same complete canon, 4 in 2, as in the first episode, but with a different disposition of the parts, the two upper voices now having the subject which was before given to the two outer ones. Besides this, an independent instrumental bass is now added as a fifth part.



150. At bar 75 is the first stretto, made by partial entries of both subjects (tenor and bass), followed at two bars' distance by treble and alto. The first part of the fourth episode (bars 80 to 102) is made by free imitations of the second subject, direct and inverted. A few chords lead to a half cadence in F sharp minor at bar 95; this is followed by a sequence, the pattern of which consists of the final notes of the two subjects, omitting the passing note in the second subject. This will be seen at once if bars 4 and 5 are compared with the tenor and bass of bars 96 and 97.

151. The following group of entries shows some fresh treatment of the first subject. At bar 103, it is inverted, the species of inversion chosen being that which is strict as to interval (*Double Counterpoint*, § 280). It would have been perfectly feasible here to invert the second subject in the same way, and use it with the first, as the student will readily see for himself. Cherubini, however, has preferred to accompany the inverted subject with two new counterpoints, which are combined with it later, whenever it appears in its inverted form. We see them again at bars 109, 117, and 144. After the entry of the first answer inverted (bar 109), follows the fifth episode (bar 113). Here we see in the bass the commencement of the codetta (bar 10), imitated two bars later by the alto. An isolated entry of the inverted first subject (bar 117) leads to the sixth episode. This commences with the first notes of the first subject, direct and inverted. At bar 124 begins a canon, 4 in 1, at half a bar's distance, in the octave and fifth, on one of the subjects of the 4 in 2 canon at bar 23. At bar 132, the other of these subjects is imitated between alto and treble.

152. The final section of the fugue begins at bar 136. Here the first subject, direct, is accompanied by the second subject inverted, both entries being partial, and followed in stretto two bars later by the two answers (treble and alto), the second answer inverted, and placed above the first instead of below. The short codetta that follows (bars 140 to 143) is the transposition an octave lower of the last four bars of the sixth episode. At bar 144 is a combination of the first subject with its own inversion, and with the two counterpoints which appeared for the first time at bar 103.

153. Though we are still more than a hundred bars from the end of the fugue, it should be noticed that this is the last time that either of the two subjects is given in a complete shape. In fact, from bar 148 to the end, the fugue becomes extremely free. This is often found in fugues by modern composers; we have already met with similar examples in the two fugues from Haydn's 5th Mass (Nos. 3 and 7). But it does not necessarily follow that, because the free style is adopted, the fugue becomes either formless or incoherent. In the present case, we shall find the unity of style strictly preserved in that part of the fugue to which we are now coming; for, though there are no more complete entries, the music, at all events down to the coda at bar 208, is constructed entirely of material already familiar.

154. The seventh episode (bars 149 to 178) begins with a bold modulation to the key of B flat. In his treatise on Fugue, Cherubini forbids modulations beyond the nearly related keys, except a short modulation to the tonic minor, as here in bars 171 to 178. But in this episode we find twenty consecutive bars in the keys of B flat, G minor, and F major, not one of which is a nearly related key to D major. The composer's practice was evidently in advance of his theory; but surely such an example as this shows the absurdity of the antiquated restrictions on which too many theorists still insist!

155. The first part of the episode we are now examining (as far as bar 158) consists of imitative treatment by all the voices of the alto counterpoint at bar 103; this is followed by fragments of the second subject, direct and inverted (bars 158 to 166). The commencement of the codetta (bar 10) is then treated as a canon, 4 in 1, at half a bar's distance, each voice entering a fifth below the preceding (bars 166 to 170). This little canon has a striking resemblance to some of the episodes in the 29th fugue of the 'Wohltemperirtes Clavier' (see especially bars 29 to 31, and 35 to 37 of that fugue). At bar 170 begins a second canon on the same subject for all the voices, at half a bar's distance, as before, but now in the octave instead of the fifth. The episode concludes with a half cadence in D minor, introducing a dominant pedal (bars 178 to 191).

156. On this pedal point is seen a closer stretto than any that have preceded it. The three upper voices enter, one bar after each other, with the first notes of the first subject (bars 179 to 183). Next succeed passages of imitation founded on the second subject. At bar 191, where the pedal point ends, is a yet closer stretto, between tenor and bass, at half a bar's distance, the answer in the tenor being syncopated. Other stretti at various distances—for three voices (bars 194 to 198), and for four (bars 199 to 204)—in all of which only the first three notes of the first subject are employed, lead up to a full cadence in the tonic, on which follows the coda.

157. Here the time is quickened, and the fugal style is virtually abandoned. The scale passages of the second subject appear from time to time; but after the first few bars, the music can hardly be called polyphonic, and the coda simply serves to bring the fugue to a brilliant conclusion

### *Analysis of Fugue 17.*

#### FIRST SECTION—Bars 1 to 39.

- (a) Exposition (Order of entry, T B A S), bars 1 to 23.
- (b) First episode (bars 23 to 29).
- (c) Counter-exposition (bars 30 to 39).

## MIDDLE SECTION—Bars 39 to 135.

- (*d*) Second episode (bars 39 to 41).
- (*e*) Group of middle entries, in B minor, G major, E minor, and C major (partial), bars 42 to 59.
- (*f*) Third episode (bars 59 to 74).
- (*g*) First stretto (bars 75 to 79).
- (*h*) Fourth episode (bars 80 to 102).
- (*i*) Entries by inversion (bars 103 to 113).
- (*j*) Fifth episode (bars 113 to 116).
- (*k*) Isolated entry by inversion (bars 117 to 121).
- (*l*) Sixth episode (bars 122 to 135).

## FINAL SECTION—Bars 136 to 256.

- (*m*) Entries with second stretto and inversions (bars 136 to 148).
  - (*n*) Seventh episode (bars 149 to 178).
  - (*o*) Dominant pedal, with third stretto (bars 178 to 191).
  - (*p*) Final and closest stretti (bars 191 to 207).
  - (*σ*) Coda (bars 208 to 256).
-



No. 18.—LEONARDO LEO. Triple Fugue, "Tu es Sacerdos," from the  
'Dixit Dominus,' in C.

The musical score is presented in four systems, each containing four staves. The staves are labeled as follows:

- System 1 (Measures 1-7): S1 (Soprano), S2 (Soprano), S3 (Soprano), and a Bass staff.
- System 2 (Measures 8-14): A3 (Alto), A2 (Alto), A1 (Alto), and a Bass staff.
- System 3 (Measures 15-21): S1 aug. (Soprano), S2 (Soprano), S3 (Soprano), and a Bass staff.
- System 4 (Measures 22-28): S3 (Soprano), S2? (Soprano), S3 (Soprano), and a Bass staff.

The measures are numbered 1 through 28 at the bottom of each system. The score includes various musical notations such as notes, rests, and accidentals. The key signature is one sharp (F#). The time signature is 3/4.



Counter-exposition. A 2

A 1

29 30 31 32 33 34 35

S 1

A 3

S 2

36 37 38 39 40 41 42 43

Middle Section.

S 1

S 3

S 2

?

44 45 46 47 48 49 50

?

?

S 1

?

A 1 aug.

51 52 53 54 55 56 57

Measures 58-64. Treble clef. Key signature: one sharp (F#). The score shows three staves. The first staff has a melodic line with a slur over measures 58-63 and a question mark above measure 64, labeled 'A 2?'. The second staff has a melodic line with a slur over measures 58-63 and a question mark above measure 64, labeled 'A 3'. The third staff has a melodic line with a slur over measures 58-63 and a question mark above measure 64, labeled 'A 3'. The measure numbers 58, 59, 60, 61, 62, 63, and 64 are written below the staves.

Measures 65-72. Treble clef. Key signature: one sharp (F#). The score shows three staves. The first staff has a melodic line with a slur over measures 65-70 and a question mark above measure 71, labeled 'S 2 var.'. The second staff has a melodic line with a slur over measures 65-70 and a question mark above measure 71, labeled 'S 1'. The third staff has a melodic line with a slur over measures 65-70 and a question mark above measure 71, labeled 'S 1'. The measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 are written below the staves.

Measures 73-78. Treble clef. Key signature: one sharp (F#). The score shows three staves. The first staff has a melodic line with a slur over measures 73-77 and a question mark above measure 78, labeled 'S 3'. The second staff has a melodic line with a slur over measures 73-77 and a question mark above measure 78, labeled 'S 3'. The third staff has a melodic line with a slur over measures 73-77 and a question mark above measure 78, labeled 'S 3'. The measure numbers 73, 74, 75, 76, 77, and 78 are written below the staves.

Measures 79-84. Treble clef. Key signature: one sharp (F#). The score shows three staves. The first staff has a melodic line with a slur over measures 79-83 and a question mark above measure 84, labeled 'S 3'. The second staff has a melodic line with a slur over measures 79-83 and a question mark above measure 84, labeled 'S 3'. The third staff has a melodic line with a slur over measures 79-83 and a question mark above measure 84, labeled 'S 3'. The measure numbers 79, 80, 81, 82, 83, and 84 are written below the staves.

Final Section.

85 86 87 88 89 90 91

92 93 94 95 96 97 98

99 100 101 102 103 104 105

106 107 108 109 110 111

Labels: S1, S2, A1, A2 var., S1 var. aug., S2 aug., S1 aug., S2?, S3, S3?

Sl aug.

112 113 114 115 116 117 118

Orchestra.

Coda.

119 120 121 122 123 124 125

126 127 128 129 130 131 132

158. In speaking of triple fugues, it was remarked (*Fugue*, § 398) that they were seldom strict. The fine example here given is an excellent illustration of this point. We have unmistakably a genuine triple fugue; the three subjects are announced together, and are written in triple counterpoint, five of the six possible positions being made use of in the course of the fugue; but the subjects themselves are so varied on their later appearances, and appear so often as fragmentary, or partial entries, that it is impossible to regard this as a specimen of a strict fugue. It may interest students to know that the work from which this movement is



taken was composed about the year 1740—within a year or two of Handel's 'Messiah.'

159. One of the first points that will strike readers of this fugue is the almost entire absence of modulation. Nearly the whole of the music is in the tonic and dominant keys; in the entire fugue, in fact, there is only one group of entries in any other key.

160. The exposition of the fugue extends to bar 17, and contains one entry of each of the subjects, and one of each of the answers. The exposition is therefore incomplete, as all the subjects are not heard in each of the voices. (Compare the expositions of the triple fugues by Albrechtsberger and Mozart, in *Fugue*, §§ 405, 406, both of which are complete.) In bar 17 the first subject is given in augmentation by the treble, accompanied, not by the other two subjects, but by free counterpoint in the other voices. Here is another illustration of the point mentioned in *Fugue*, § 379—that in fugues with more than one subject, the place of the episode is sometimes taken by the treatment of one of the subjects alone. At this point, we should usually find the first episode, to connect the preceding group of entries with the next, which begins at bar 32. But in this fugue there is no real episode at all; and we have instead, both here and later at bar 53, the introduction of the augmented first subject. The counterpoint by which this is accompanied consists of passages of free imitation; the descending scales may have been suggested by the first notes of the third subject. At bar 26 part of the third subject is accompanied by a fragment of the second.

161. At bar 32 begins a counter-exposition, the three answers now leading, and the three subjects replying (bar 40). It will be noticed that in bar 46 the end of the third subject is altered, as it had already been in the exposition (bar 15). The counter-exposition ends at bar 48, and the middle section commences, not with an episode, but with the treatment of the first and second subjects without the third. Another entry of the subject by augmentation (bar 53), now in the bass, is accompanied, as before, by free counterpoints, and followed by a fragmentary stretto on the third subject (alto and bass, bars 62, 64). At bar 69 is a group of entries (the only middle group) in C major; all three subjects are complete, but all are more or less varied. A stretto on the third subject (bar 77) for all the voices, at one and two bars' distance, does duty instead of an episode, and brings back the music to the tonic key, leading to the final section (bar 85).

162. In this final section none of the subjects appear in their complete form. This is not so very unusual; we have already seen several instances of it in this volume. What is much more exceptional is, that the three subjects are never heard together. We find first three entries of the first and second subjects (bars 85, 89, and 92), all of which are in stretto, as the later entries are made before the completion of the subject by the voices having the earlier ones; and at bar 97 we see the closest stretto in the

whole fugue—part of the first subject by augmentation given by all the voices at half a bar's, and one bar's distance. The entries of the tenor and alto are very fragmentary. After the appearance of parts of the second and third subjects in combination (bars 105 to 109), the augmented first subject is heard for the last time in the treble; but the entry is not completed, and at bar 119 a free coda, with plain chords, concludes the fugue.

163. It is interesting to notice that, with all its irregularity, this fugue in its general construction closely resembles the fugue in E flat, No. 31 of the 'Wohltemperirtes Clavier,' analyzed in *Fugue*, § 294. In both we see a counter-exposition, and a middle section containing only one group of entries, which is in the subdominant key. In other respects the fugues differ widely. We have selected a very free triple fugue for insertion here, because the example we gave of this form in *Fugue*, § 406 was strict.

### *Analysis of Fugue 18.*

#### FIRST SECTION—Bars 1 to 48.

- (a) Exposition (Order of entry, S A T B), bars 1 to 17.
- (b) Treatment of subjects separately, in place of episode (bars 17 to 31).
- (c) Counter-exposition (bars 32 to 48).

#### MIDDLE SECTION—Bars 48 to 85.

- (d) Treatment of subjects separately (bars 48 to 69).
- (e) Group of middle entries in C major (bar 69).
- (f) Stretto on third subject (bars 77 to 85).

#### FINAL SECTION—Bars 85 to 132.

- (g) Stretto on first and second subjects (bars 85 to 96).
- (h) Stretto on augmented first subject (bars 97 to 105).
- (i) Partial stretto on second and third subjects (bars 105 to 109).
- (j) Final entry of augmented first subject (bar 112).
- (k) Coda (bars 119 to 132).

*Section (f).*—FUGUES ON A CHORAL AND CANTO FERMO.

**No. 19.**—J. S. BACH. Fugal Treatment of the Choral "Jesu, Leiden, Pein und Tod,"  
from the Cantata "Himmelskönig, sei willkommen."

First Exposition.

The first system of musical notation for the first exposition of Fugue No. 19. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The time signature is common time (C). The first staff has a whole rest in each of the four measures. The second staff has a whole rest in each of the four measures. The third staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff begins with a whole rest, followed by a half note G3, a half note F3, and a half note E3. The measures are numbered 1, 2, 3, and 4 at the bottom.

The second system of musical notation for the first exposition of Fugue No. 19. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The time signature is common time (C). The first staff has a whole rest in each of the four measures. The second staff has a whole rest in each of the four measures. The third staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff begins with a half note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The measures are numbered 5, 6, 7, and 8 at the bottom.

The third system of musical notation for the first exposition of Fugue No. 19. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The time signature is common time (C). The first staff has a whole rest in each of the four measures. The second staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The third staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff begins with a half note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The measures are numbered 8, 9, 10, and 11 at the bottom.

First system of musical notation, measures 11 to 13. The system consists of four staves. The top staff is a single melodic line. The second and third staves are a pair of parts, likely for voices or instruments. The bottom staff is a bass line. The key signature is one sharp (F#). Measure numbers 11, 12, and 13 are indicated below the staves.

Second Exposition.

Second system of musical notation, measures 14 to 16. The system consists of four staves. The top staff is a single melodic line. The second and third staves are a pair of parts. The bottom staff is a bass line. The key signature is one sharp (F#). Measure numbers 14, 15, and 16 are indicated below the staves. The word "Organ." is written above the third staff in measure 15.

Third system of musical notation, measures 17 to 19. The system consists of four staves. The top staff is a single melodic line. The second and third staves are a pair of parts. The bottom staff is a bass line. The key signature is one sharp (F#). Measure numbers 17, 18, and 19 are indicated below the staves.

Fourth system of musical notation, measures 20 to 21. The system consists of four staves. The top staff is a single melodic line. The second and third staves are a pair of parts. The bottom staff is a bass line. The key signature is one sharp (F#). Measure numbers 20 and 21 are indicated below the staves.



Measures 22, 23, and 24 of the fugue. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). Measure 22 shows the Soprano and Bass parts with whole notes, while the Alto and Tenor parts have complex sixteenth-note patterns. Measures 23 and 24 continue these patterns with various rests and melodic lines.

Measures 25, 26, and 27 of the fugue, labeled "Third Exposition." The Soprano part in measure 25 has a whole rest. The other parts continue with their respective melodic and rhythmic patterns. Measure 27 ends with a double bar line.

Measures 28, 29, 30, and 31 of the fugue. The Soprano part has whole rests in measures 28 and 29. The other parts continue with their patterns. Measure 31 ends with a double bar line.

Measures 32, 33, and 34 of the fugue. The Soprano part has whole rests in measures 32 and 33. The other parts continue with their patterns. Measure 34 ends with a double bar line.



Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure numbers 35, 36, and 37 are indicated below the staves. A trill (tr) is marked above the final note of measure 37 in the middle staff.

## Fourth Exposition.



Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure numbers 38, 39, 40, and 41 are indicated below the staves.



Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure numbers 42, 43, and 44 are indicated below the staves.

## Fifth Exposition.



Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure numbers 45, 46, 47, and 48 are indicated below the staves. A trill (tr) is marked above the final note of measure 47 in the middle staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is divided into two systems, each with four staves. The first system contains measures 49 through 52, and the second system contains measures 53 through 56. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 52.

164. From the large number of fugues on a choral to be found in Bach's Church Cantatas, we have selected the present example, not only because it is one of the most perfect specimens of its kind, but also because the choral on which it is founded is the same of which we have already given three different treatments by Bach in *Counterpoint*, §§ 536-539. It must be remembered that the form of a fugue on a choral differs materially from that of other fugues (*Fugue*, § 424). It generally consists of a series of fugal expositions of the different lines of the choral; but when the choral is long, we often find two lines more or less freely treated in the same exposition. We shall see illustrations of this in the present example.

165. The first exposition comprises the first two lines of the choral. Of these, the first is easily to be recognized; the second is more disguised, the first note being altered. If the student will look at the first notes of bar 3 in the tenor,

and will substitute E for the first note B, he will see that we have here the second line of the choral (treble, bar 11) in notes of shorter value, in fact by diminution and double diminution. As the subject begins on the mediant and does not modulate, it takes a real answer. All the entries in this exposition are at the regular

distances. The choral as a canto fermo enters in the treble at bar 6 ; it thus assumes the form of the subject by augmentation. 166. On the completion of the second line of the choral by the treble (bar 14), the second exposition begins. This includes the third and fourth lines of the choral, the latter being again much shortened. It will be seen, if we compare the first notes of the tenor at bar 16



with the treble in bars 23 to 26 ; the melodic progression is identical. In this second exposition the alto does not enter at the regular interval ; this group of entries, like some of those that follow, is treated in the *fugato* style. (Compare the example by Bach in *Fugue*, § 422.) Observe how variety is obtained by the incidental modulations—to D minor (bars 16, 17), B minor (bars 20, 21), and E minor (bars 25, 26).

167. The third exposition begins at bar 27, and gives only the fifth line of the choral. In this group again the intervals of reply are regular. The sixth line of the choral is the only one not treated fugally—probably because in the form Bach has here selected it consists of only two notes. The more usual form of the melody is



as will be seen by comparing the versions given in *Counterpoint*.

168. The fourth exposition (bar 38) has again the character of a *fugato*, as also has the fifth (bar 46). Each of these, as will be seen, takes only one line of the choral.

169. It will be noticed that each separate exposition, though commencing with a subject taken from the choral, continues with new matter. This is often, though not always, done. In the example in *Fugue*, § 422, nearly all the accompanying counterpoints are formed from the choral itself. Either plan may be adopted at the discretion of the composer.

170. Our analysis of this fugue will be very simple—

#### *Analysis of Fugue 19.*

- (a) First exposition (bars 1 to 14), lines 1, 2 of choral.
- (b) Second exposition (bars 14 to 27), lines 3, 4.
- (c) Third exposition (bars 27 to 37), lines 5, 6.
- (d) Fourth exposition (bars 38 to 45), line 7.
- (e) Fifth exposition (bars 46 to 56), line 8.



## No. 20.—J. S. BACH. Organ Fugue ('St. Ann's') in E flat, in five parts.

Measures 1-4 of the Organ Fugue. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature is E-flat major (three flats). The time signature is common time (C). The Soprano part has a melodic line starting on G4, marked 'S1'. The Alto part has a melodic line starting on E4, marked 'A1'. The Tenor and Bass parts have a melodic line starting on C4. The Organ part has a melodic line starting on G3. The measures are numbered 1, 2, 3, and 4 at the bottom.

Measures 5-7 of the Organ Fugue. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature is E-flat major (three flats). The time signature is common time (C). The Soprano part has a melodic line starting on G4, marked 'S1'. The Alto part has a melodic line starting on E4, marked 'A1'. The Tenor and Bass parts have a melodic line starting on C4. The Organ part has a melodic line starting on G3. The measures are numbered 5, 6, and 7 at the bottom. Measure 5 is marked 'Codetta.'.

Measures 8-10 of the Organ Fugue. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature is E-flat major (three flats). The time signature is common time (C). The Soprano part has a melodic line starting on G4, marked 'S1'. The Alto part has a melodic line starting on E4, marked 'A1'. The Tenor and Bass parts have a melodic line starting on C4. The Organ part has a melodic line starting on G3. The measures are numbered 8, 9, and 10 at the bottom.

Codetta II.

11 12 13

This system contains measures 11, 12, and 13. It features five staves: a grand staff (treble and bass clefs) and three additional staves below. The key signature has two flats (B-flat and E-flat). Measure 11 shows a melodic line in the upper staves and a bass line. Measure 12 continues the development. Measure 13 concludes the section with a final cadence.

Episode I.

14 15 16

This system contains measures 14, 15, and 16. It features five staves. Measure 14 begins with a melodic entry. Measure 15 shows further development. Measure 16 ends with a repeat sign (double bar line with dots) and a fermata over the final note.

17 18 19

This system contains measures 17, 18, and 19. It features five staves. Measure 17 continues the melodic and harmonic development. Measure 18 shows a continuation of the themes. Measure 19 concludes the system with a final cadence.

Counter-exposition. A1 —

First system of musical notation (measures 20-22). The score is in G minor (three flats) and 4/4 time. It features five staves. The first staff is the Soprano line, the second and third are the Alto line, the fourth is the Tenor line, and the fifth is the Bass line. Measure numbers 20, 21, and 22 are indicated below the staves. Labels 'S1' and 'A1' are placed above the Soprano and Alto lines respectively, with horizontal lines indicating their spans across measures 20 and 21.

Second system of musical notation (measures 23-25). The score continues with five staves. Measure numbers 23, 24, and 25 are indicated below the staves. A question mark '?' is placed above the first staff at the beginning of measure 23. The musical notation shows the continuation of the fugue's themes.

Third system of musical notation (measures 26-28). The score continues with five staves. Measure numbers 26, 27, and 28 are indicated below the staves. Labels 'S1' and 'A1' are placed above the Soprano and Alto lines respectively, with horizontal lines indicating their spans across measures 26 and 27. Question marks '?' are placed above the first staff at the end of measure 27 and above the second staff at the end of measure 28.

Measures 29-31 of the fugue. The score is written for five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 29 shows the first staff with a half note B-flat and a half note E-flat. Measure 30 shows the first staff with a half note B-flat and a half note E-flat. Measure 31 shows the first staff with a half note B-flat and a half note E-flat, and the second staff with a half note B-flat and a half note E-flat. The label 'A 1' is placed above the first staff in measure 31. The label 'S 1' is placed above the first staff in measure 31. The measure numbers 29, 30, and 31 are printed below the staves.

## Coda of 1st Movement.

Measures 32-34 of the Coda of 1st Movement. The score is written for five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 32 shows the first staff with a half note B-flat and a half note E-flat. Measure 33 shows the first staff with a half note B-flat and a half note E-flat. Measure 34 shows the first staff with a half note B-flat and a half note E-flat. The label 'S 1' is placed above the first staff in measure 34. The measure numbers 32, 33, and 34 are printed below the staves.

Measures 35-37 of the Coda of 1st Movement. The score is written for five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 35 shows the first staff with a half note B-flat and a half note E-flat. Measure 36 shows the first staff with a half note B-flat and a half note E-flat. Measure 37 shows the first staff with a half note B-flat and a half note E-flat. The label 'S 2' is placed above the first staff in measure 37. The measure numbers 35, 36, and 37 are printed below the staves.



Measures 38, 39, and 40 of the fugue. The score is in B-flat major (two flats) and 3/4 time. The first staff (treble clef) is mostly empty. The second staff (alto clef) has rests in measures 38 and 39, followed by a sixteenth-note scale starting in measure 40, marked with a fermata and the label "A 2". The third staff (bass clef) contains a continuous sixteenth-note scale starting in measure 38. The fourth staff (bass clef) has rests in measures 38 and 39, followed by a sixteenth-note scale starting in measure 40. Measure numbers 38, 39, and 40 are printed below the staves.

Measures 41, 42, and 43 of the fugue. The first staff (treble clef) is mostly empty. The second staff (alto clef) has rests in measures 41 and 42, followed by a sixteenth-note scale starting in measure 43, marked with a fermata and the label "S 2". The third staff (bass clef) is marked "Codetta." and contains a sixteenth-note scale starting in measure 41. The fourth staff (bass clef) contains a sixteenth-note scale starting in measure 41. Measure numbers 41, 42, and 43 are printed below the staves.

Measures 44, 45, and 46 of the fugue. The first staff (treble clef) has rests in measures 44 and 45, followed by a sixteenth-note scale starting in measure 46, marked with a fermata and the label "A 2". The second staff (alto clef) contains a sixteenth-note scale starting in measure 44. The third staff (bass clef) contains a sixteenth-note scale starting in measure 44. The fourth staff (bass clef) has rests in measures 44 and 45, followed by a sixteenth-note scale starting in measure 46. Measure numbers 44, 45, and 46 are printed below the staves.

## Counter-exposition.

Musical score for measures 47-49. The score is written for five staves. The first staff (treble clef) contains the main melody. The second staff (treble clef) is labeled "A 2 inv." and contains a second voice. The third staff (treble clef) is labeled "S 2 inv." and contains a third voice. The fourth and fifth staves (bass clef) contain the bass line. Measure numbers 47, 48, and 49 are indicated at the bottom of the staves.

Musical score for measures 50-52. The score is written for five staves. The first staff (treble clef) contains the main melody. The second staff (treble clef) contains a second voice. The third staff (treble clef) contains a third voice. The fourth and fifth staves (bass clef) contain the bass line. Measure numbers 50, 51, and 52 are indicated at the bottom of the staves.

Musical score for measures 53-55. The score is written for five staves. The first staff (treble clef) contains the main melody. The second staff (treble clef) is labeled "S 2" and contains a third voice. The third staff (treble clef) is labeled "S 2" and contains a fourth voice. The fourth and fifth staves (bass clef) contain the bass line. Measure numbers 53, 54, and 55 are indicated at the bottom of the staves.

S 2

56 57 58

S 1

S 2 var.

A 2 var.

59 60 61

A 1

Episode II.

62 63 64

M

S 2 var. —

65 66 67

S 2 var. —

A 1 —

68 69 70

S 2 var. —

A 1 —

Episode III.

71 72 73



Episode IV.

74 75 76

This block contains the musical notation for measures 74, 75, and 76. It features five staves: a treble staff with a question mark above the first measure, a first alto staff, a second alto staff, a bass staff, and a double bass staff. The key signature has two flats. Measure 74 shows a treble staff with a question mark, a first alto staff with a half note, and a second alto staff with a half note. Measures 75 and 76 show a treble staff with a half note, a first alto staff with a half note, and a second alto staff with a half note.

Coda of 2nd Movement.

S 2 var. ?

S 1

77 78 79

This block contains the musical notation for measures 77, 78, and 79. It features five staves: a treble staff, a first alto staff, a second alto staff, a bass staff, and a double bass staff. The key signature has two flats. Measure 77 shows a treble staff with a half note, a first alto staff with a half note, and a second alto staff with a half note. Measures 78 and 79 show a treble staff with a half note, a first alto staff with a half note, and a second alto staff with a half note.

S 3

80 81 82

This block contains the musical notation for measures 80, 81, and 82. It features five staves: a treble staff, a first alto staff, a second alto staff, a bass staff, and a double bass staff. The key signature has two flats. Measure 80 shows a treble staff with a half note, a first alto staff with a half note, and a second alto staff with a half note. Measures 81 and 82 show a treble staff with a half note, a first alto staff with a half note, and a second alto staff with a half note.

Measures 83 and 84 of the fugue. The score is written for five staves. The key signature is B-flat major (two flats). Measure 83 features a treble clef staff with a whole rest, a bass clef staff with a whole rest, and a middle staff (likely a second treble clef) with a triplet of eighth notes (A, B, A) marked "A 3". Measure 84 continues the triplet in the middle staff, followed by a whole rest. The word "Codetta." is written below the middle staff. The measure numbers 83 and 84 are printed at the bottom of the staves.

Measures 85 and 86 of the fugue. The score is written for five staves. The key signature is B-flat major. Measure 85 features a treble clef staff with a whole rest, a bass clef staff with a whole rest, and a middle staff with a triplet of eighth notes (B, A, B) marked "B 3". Measure 86 continues the triplet in the middle staff, followed by a whole rest. The word "Codetta." is written below the middle staff. The measure numbers 85 and 86 are printed at the bottom of the staves.

Measures 87 and 88 of the fugue. The score is written for five staves. The key signature is B-flat major. Measure 87 features a treble clef staff with a whole rest, a bass clef staff with a whole rest, and a middle staff with a triplet of eighth notes (B, A, B) marked "B 3". Measure 88 continues the triplet in the middle staff, followed by a whole rest. The word "Codetta." is written below the middle staff. The measure numbers 87 and 88 are printed at the bottom of the staves.

Measures 89 and 90 of Fugue XX. The score is written for five staves. The key signature is B-flat major (two flats). Measure 89 shows the beginning of a new entry in the first staff, with a whole note G4. The second staff has a half note F4. The third staff has a half note E4. The fourth staff has a half note D4. The fifth staff has a half note C4. Measure 90 continues the entries. The first staff has a half note B3. The second staff has a half note A3. The third staff has a half note G3. The fourth staff has a half note F3. The fifth staff has a half note E3. The label "A1" is placed above the first staff in measure 90.

Measures 91 and 92 of Fugue XX. The score is written for five staves. Measure 91 shows the beginning of a new entry in the first staff, with a whole note G4. The second staff has a half note F4. The third staff has a half note E4. The fourth staff has a half note D4. The fifth staff has a half note C4. Measure 92 continues the entries. The first staff has a half note B3. The second staff has a half note A3. The third staff has a half note G3. The fourth staff has a half note F3. The fifth staff has a half note E3. The label "S3" is placed above the first staff in measure 91, and "A3" is placed above the first staff in measure 92.

Measures 93 and 94 of Fugue XX. The score is written for five staves. Measure 93 shows the beginning of a new entry in the first staff, with a whole note G4. The second staff has a half note F4. The third staff has a half note E4. The fourth staff has a half note D4. The fifth staff has a half note C4. Measure 94 continues the entries. The first staff has a half note B3. The second staff has a half note A3. The third staff has a half note G3. The fourth staff has a half note F3. The fifth staff has a half note E3. The label "S3" is placed above the first staff in measure 93, "A3" is placed above the first staff in measure 94, and "S1" is placed above the first staff in measure 94.

Measures 95 and 96 of Fugue XX. The score is in B-flat major (two flats) and 3/4 time. Measure 95 features a treble staff with a sixteenth-note figure labeled 'S 3' and a bass staff with a half-note accompaniment. Measure 96 continues the treble staff's sixteenth-note figure and the bass staff's accompaniment. The text 'Episode V.' is centered between the staves.

S 3

Episode V.

95 96

Measures 97 and 98 of Fugue XX. The score is in B-flat major (two flats) and 3/4 time. Measure 97 features a treble staff with a half-note accompaniment and a bass staff with a sixteenth-note figure labeled 'S 3'. Measure 98 continues the treble staff's half-note accompaniment and the bass staff's sixteenth-note figure. The text 'Episode VI.' is centered between the staves.

S 3

Episode VI.

97 98

Measures 99 and 100 of Fugue XX. The score is in B-flat major (two flats) and 3/4 time. Measure 99 features a treble staff with a half-note accompaniment and a bass staff with a sixteenth-note figure. Measure 100 continues the treble staff's half-note accompaniment and the bass staff's sixteenth-note figure.

99 100



Measures 101 and 102 of the fugue. The score is in G major (one sharp) and 3/4 time. Measure 101 features a treble staff with a melodic line and a bass staff with a bass line. Measure 102 continues the melodic and bass lines. Labels 'S3' and 'A1' are placed above the treble and bass staves respectively in measure 102. The measure numbers '101' and '102' are printed below the staves.

Measures 103 and 104 of the fugue. The score continues from the previous system. Measure 103 shows a treble staff with a melodic line and a bass staff with a bass line. Measure 104 continues the melodic and bass lines. Labels 'S1' and 'S3' are placed above the treble and bass staves respectively in measure 104. The measure numbers '103' and '104' are printed below the staves.

Measures 105 and 106 of the fugue. The score continues from the previous system. Measure 105 shows a treble staff with a melodic line and a bass staff with a bass line. Measure 106 continues the melodic and bass lines. Labels 'S1 var.' and 'S3' are placed above the treble and bass staves respectively in measure 106. The measure numbers '105' and '106' are printed below the staves.

Measures 107 and 108 of Fugue XX. The score is written for five staves. Measure 107 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 108 continues the melodic line in the treble staff and the accompaniment in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals.

107 108

Measures 109 and 110 of Fugue XX. The score is written for five staves. Measure 109 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 110 continues the melodic line in the treble staff and the accompaniment in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals.

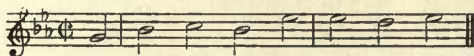
109 110

Measures 111 and 112 of Fugue XX. The score is written for five staves. Measure 111 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 112 continues the melodic line in the treble staff and the accompaniment in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals.

111 112

111. Our last number was an example of a fugue upon an entire choral. The present, one of the finest, best known, and most popular of all Bach's organ works, is a specimen of a fugue written upon the first line of a choral. The melody is that known in this country as the 'St. Ann's' tune, commonly said to be the composition of Dr. Croft. As our great English musician was a contemporary of Bach, it is by no means certain that his tune, if it be his, would have become known in Germany so soon as that Bach should be acquainted with it when he wrote this fugue. It seems more probable that the melody is that of an old German choral, especially as it is also employed by Handel in his Chandos Anthem, "O praise the Lord with one consent." Excepting that the order of the first two notes is reversed, the

theme is the same as that of the first line of the choral "Was mein Gott will das g'scheh' allzeit"—



172. In the fugue now before us we see a different form from any which we have yet met with. The fugue naturally divides into three parts; but these do not bear to one another the same relation as the three sections of the ordinary ternary form. In the first movement, the first line of the choral is taken as the subject, and receives a regular exposition in five parts, which extends as far as bar 16. The somewhat unusual answer to the fourth note of the subject was noticed in *Fugue*, § 102. The counterpoint accompanying the answer is varied too much on its later appearances (compare bars 7, 8, and 14, 15, with bars 3, 4). to allow us to regard it as a regular countersubject.

173. The first episode (bars 16 to 21) is made from the counterpoint of bar 4. It is followed at bar 21 by a regular counter-exposition in stretto, in which the counterpoint of bar 4 is combined ingeniously with the subject at different points. We do not consider the incidental passages at bars 25, 26, and 28 to 30, as episode, but rather as codetta, because they connect different entries belonging to the same group. A short coda (bars 33 to 37) concludes the first movement of the fugue with a full cadence in the key of the tonic.

174. The second movement is in four parts only, the organ pedals being silent throughout. An entirely new subject is now announced in the bass, and receives a regular exposition, which ends at bar 47. To this succeeds a counter-exposition (partial) of the subject by inversion. Observe that the inversion is not quite exact, the intervals of a second and third, at the end of bar 45 and the beginning of bar 46, being changed to a third and fourth (bars 47, 48). At bar 53 begins a partial stretto on the direct form of the second subject, the continuation of which leads to a full close in the key of the dominant (bar 59). The first subject now appears in combination with the second, as a *canto fermo*, a character which it retains throughout the rest of the fugue. It is varied rhythmically, to adapt it to the  $\frac{6}{4}$  time of this movement. The second subject is also somewhat altered. After two entries of the two subjects together, is an episode (bars 64 to 67) made from a sequential treatment of the inversion of the first part of the second subject. This is followed by two pairs of entries of the two subjects, the second subject, exceptionally, appearing twice in succession in the same voice. The third episode (bars 71 to 73) shows new treatment of the materials of Episode 2. An isolated pair of entries follows; the first subject in the tenor (bar 73) being accompanied by a part of the inversion of the second subject in the treble. It is a



curious point to be noticed, that throughout this second movement the first subject is never once given to the treble. The fourth episode (bars 75 to 77) leads to the final pair of entries in this movement, which, like the first, ends with a short coda, leading to a full close in the key of C minor.

175. Though the second movement of this fugue ends in the key of the relative minor, the third subject does not begin in that key. If it did, the second quaver would be B natural and not B flat, and besides this, it distinctly ends in the key of E flat. The first note, C, is therefore not a tonic but a submediant. At first sight, one would be inclined to think that the subject extended to the B in bar 83; but an examination of the later entries (tenor, bar 93, first bass, bars 101, 113, 114) shows that this is not the case. The subject ends where we have marked it, and has a short codetta, which (as often happens) is imitated in the following entries. A more important codetta is seen in bar 84, before the entry of the third voice; much use is made later of this bar. In bar 86 we find another codetta, made from a sequential imitation of the third subject in the first bass. We do not consider this as another entry in the bass; for it is not in the right key, neither is the exposition yet completed. It must be remarked that it is quite exceptional to find a modulation to the mediant minor incidentally introduced, as here, in the course of an exposition. The entry of the third answer in the treble (bar 87) completes this exposition, in which (as in the second movement of the fugue) the second bass takes no part. At bar 88, the first subject (answer) is given by the treble, accompanied by florid counterpoint developed from the codetta, bar 84. The same subject appears in the tenor, in stretto (bar 90), the first half being accompanied by the third subject in the treble, and the second half by the same subject in the bass. The following entries are extremely interesting and ingenious. The last part of the third subject in the tenor (bar 93) is accompanied by the commencement of the first subject in the bass. The rest of this subject is accompanied by the third subject, given twice in succession by the treble. If we compare the intervals of the two subjects in bars 91 and 94, we shall see double counterpoint in the eleventh; while bar 95 is the inversion in the twelfth of bar 92.\* The fifth episode (bar 96) is made from the counterpoints in bars 89, 90, and is followed by an isolated entry of the third subject in the first bass, at bar 97. We have marked the sequential continuation of the third subject in the bass of bar 98 as the commencement of the sixth episode, though in its form it precisely resembles the treble of bar 95, which was indicated as a repetition of the third subject. The reason of the difference is that here the full cadence in F minor at the beginning of bar 98 clearly shows the commencement of a fresh

\* The student can easily verify these inversions by following the instructions given in *Double Counterpoint*, §§ 6-9.

section of the music ; while in bar 95 the soprano entry was used as a counterpoint to the last part of the canto fermo (the first subject), and therefore could not possibly be regarded as episode.

176. The following group of entries, which begins at bar 101, shows more interesting features. In this bar the third subject is combined with the first at an earlier point than has hitherto been seen, entering on the first note instead of the second. At the end of bar 102 the treble enters with a variation of the third subject against the last part of the first subject in the second bass, at a distance which, compared with that of the same two voices in bar 95, again gives double counterpoint in the eleventh. The entry of the alto in bar 103 with the first subject is again (as in bar 90) in stretto at half a bar less than the original distance. Another entry in stretto on the first subject (partial and ornamented) is seen in the treble at bar 105. At bar 108 we find the closest stretto in this movement, the first subject being given by the two outer parts at half a bar's distance. (Compare the stretti in the first movement at bars 21, 26, and 31.) Here the third subject is not present ; the student will remember that in a double fugue we rarely find both the subjects treated together in a close stretto (*Fugue*, § 381). Instead of these, we have here the semiquaver figure in the first bass of bar 89 treated by imitation in the three middle voices. After three entries of the third subject alone (bars 111 to 113), the final entry of the two subjects together is seen in bar 114, and a bar and a half of coda brings this masterly fugue to a close.

177. It will be seen that the form of this fugue is quite different from that of any that we have previously analyzed. Though it contains three subjects, each of which has a separate exposition, like the fugue from Bach's 'Art of Fugue,' which is described in *Fugue*, §§ 400-402, the present cannot be called a triple fugue, because the three subjects are never all heard together. In spite of its sounding like an Irish bull, the most accurate description of this fugue would be to call it "a double fugue, with three subjects." In its general form, as Spitta points out in his life of Bach, the present fugue resembles some of those by Buxtehude, who often wrote fugues in several movements, each in different time. The rhythmical variations which the first subject undergoes seem an anticipation of the modern device known as "metamorphosis of themes," the most conspicuous examples of which are to be found in the works of Liszt and Wagner. The more deeply we study the works of Bach, the more profoundly we are impressed, not only with his almost miraculous technical skill, but with that marvellous prophetic instinct which led him to anticipate nearly every effect known to composers of the present day.

*Analysis of Fugue 20.*

## FIRST MOVEMENT—Bars 1 to 36.

- (a) Exposition (Order of entry, T B 1 S A B 2), bars 1 to 16.
- (b) First episode (bars 16 to 21).
- (c) Counter-exposition (bars 21 to 33).
- (d) Coda (bars 33 to 36).

## SECOND MOVEMENT—Bars 37 to 81.

- (e) Exposition of second subject (bars 37 to 47).  
(Order of entry, B 1 T A S).
- (f) Counter-exposition (partial) by inversion, bars 47 to 53.
- (g) First stretto (partial), bar 53.
- (h) Combination of first and second subjects (E flat and B flat),  
bars 59 to 64.
- (i) Second episode (bars 64 to 67).
- (j) Entries of the two subjects (F minor and C minor),  
bars 67 to 71.
- (k) Third episode (bars 71 to 73).
- (l) Entry of the two subjects, the second being inverted  
(G minor), bars 73 to 75.
- (m) Fourth episode (bars 75 to 77).
- (n) Entry of the two subjects (C minor), bars 77 to 79.
- (o) Coda (bars 79 to 81).

## THIRD MOVEMENT—Bars 82 to 117.

- (p) Exposition of third subject (bars 82 to 88).  
(Order of entry, B 1 T A S).
- (q) Entry of first subject alone (bar 88).
- (r) First entries of first and third subjects combined (bars 90  
to 96).
- (s) Fifth episode (bars 96, 97).
- (t) Isolated entry of third subject (bar 97).
- (u) Sixth episode (bars 98 to 101).
- (v) Entries of first and third subjects together, with stretti on  
first subject (bars 101 to 111).
- (w) Treatment of third subject alone (bars 111 to 113).
- (x) Final entry of first and third subjects combined (bar 114).
- (y) Coda (bars 116, 117).



## Section (g).—ACCOMPANIED FUGUES.

No. 21.—W. A. MOZART. Choral Fugue, "Pignus futurae" from the Litany in Bflat.

Wind. *tr* *tr*

S

1 2 3 4 5 6

A

7 8 9 10 11

*tr* *tr*

12 13 14 15 16

*tr*

S

17 18 19 20 21



Measures 22-26 of the fugue. The score is in G minor (three flats) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measures 22-23 show the initial entry of the subject in the Treble staff. Measures 24-26 continue the development of the subject across the staves.

Measures 27-31 of the fugue. This section includes trills (tr) in measures 28 and 30. The subject continues to be developed across the four staves.

Measures 32-36 of the fugue. The subject continues its development across the four staves.

Measures 37-41 of the fugue. This section is labeled "Middle Section." and "Episode I." It features a change in texture and melodic material across the four staves.

Measures 42-46 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G minor (three flats). Measure 42 shows the Soprano and Alto parts. Measure 43 shows the Tenor and Bass parts. Measure 44 shows the Soprano and Alto parts with a 'S' marking above the Soprano staff. Measure 45 shows the Tenor and Bass parts. Measure 46 shows the Soprano and Alto parts.

Measures 47-51 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G minor. Measure 47 shows the Soprano and Alto parts. Measure 48 shows the Tenor and Bass parts. Measure 49 shows the Soprano and Alto parts. Measure 50 shows the Tenor and Bass parts. Measure 51 shows the Soprano and Alto parts.

Measures 52-56 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G minor. Measure 52 shows the Soprano and Alto parts. Measure 53 shows the Tenor and Bass parts with an 'A' marking above the Tenor staff. Measure 54 shows the Soprano and Alto parts. Measure 55 shows the Tenor and Bass parts. Measure 56 shows the Soprano and Alto parts.

Measures 57-61 of the fugue. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G minor. Measure 57 shows the Soprano and Alto parts. Measure 58 shows the Tenor and Bass parts. Measure 59 shows the Soprano and Alto parts. Measure 60 shows the Tenor and Bass parts. Measure 61 shows the Soprano and Alto parts.

Episode II.

62 63 64 65 66

This system contains measures 62 through 66. Measure 62 features a soprano line with a whole note G4 and a staff with rests. Measures 63-66 show a complex fugue texture with multiple voices. Measure 66 ends with a soprano line marked with an 's' and a whole note G4.

67 68 69 70 71

This system contains measures 67 through 71. Measures 67 and 69 include trills marked 'tr' in the soprano line. The texture continues with various voice entries and movements.

72 73 74 75 76

This system contains measures 72 through 76. The musical texture remains dense with multiple voices interacting.

(S) A

77 78 79 80 81

N

This system contains measures 77 through 81. Measure 77 has a soprano line marked '(S) A'. Measure 78 has a bass line marked 'N'. The system concludes with measure 81.

Measures 82-86. The score is in G minor (three flats) and 3/4 time. Measure 82 features a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 83 continues with similar patterns. Measure 84 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 85 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 86 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. A trill (tr) is marked above the final note of measure 86 in the treble staff. A fermata (A) is placed over the final note of measure 86 in the alto staff.

Measures 87-91. The score continues with similar patterns. Measure 87 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 88 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 89 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 90 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 91 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2.

Measures 92-96. The score continues with similar patterns. Measure 92 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 93 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 94 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 95 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 96 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. A fermata (S var.) is placed over the final note of measure 96 in the alto staff.

Measures 97-101. The score continues with similar patterns. Measure 97 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 98 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 99 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 100 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. Measure 101 has a treble staff with a half note G4, an alto staff with a half note G4, and a bass staff with a half note G2. A fermata (S var.) is placed over the final note of measure 101 in the alto staff.



Measures 102-106. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line with a fermata over measure 105. The Violin staff has a melodic line with a fermata over measure 105. The Viola staff has a melodic line with a fermata over measure 105. The Bass staff has a melodic line with a fermata over measure 105. The text "S var." is written above the Violin staff in measure 102. A question mark "?" is placed above the Bass staff in measure 105.

Measures 107-111. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line with a fermata over measure 110. The Violin staff has a melodic line with a fermata over measure 110. The Viola staff has a melodic line with a fermata over measure 110. The Bass staff has a melodic line with a fermata over measure 110. The text "S var." is written above the Violin staff in measure 107. A question mark "?" is placed above the Bass staff in measure 110.

Measures 112-116. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line with a fermata over measure 115. The Violin staff has a melodic line with a fermata over measure 115. The Viola staff has a melodic line with a fermata over measure 115. The Bass staff has a melodic line with a fermata over measure 115. The text "Episode III." is written above the Violin staff in measure 112. A question mark "?" is placed above the Bass staff in measure 112.

Measures 117-123. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line with a fermata over measure 122. The Violin staff has a melodic line with a fermata over measure 122. The Viola staff has a melodic line with a fermata over measure 122. The Bass staff has a melodic line with a fermata over measure 122. The text "p" is written below the Treble staff in measure 122. The text "p" is written below the Violin staff in measure 122. The text "p" is written below the Bass staff in measure 122.

Musical score for measures 124-130. The score is in B-flat major (two flats) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measures 124-129 are marked with a forte *f* dynamic. Measure 130 is a whole rest. The notation includes various note values, rests, and accidentals.

124 *f* 125 126 127 128 129 130

Musical score for measures 131-135. The score is in B-flat major (two flats) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 131 is a whole rest. Measure 132 is marked with a forte *f* dynamic. Measure 133 is marked with a sforzando *s* dynamic. Measures 134-135 continue the melodic and harmonic development. The notation includes various note values, rests, and accidentals.

131 132 133 134 135

Musical score for measures 136-140. The score is in B-flat major (two flats) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measures 136-140 show a continuation of the fugue's texture with various melodic lines and harmonic support. The notation includes various note values, rests, and accidentals.

136 137 138 139 140

Musical score for measures 141-145. The score is in B-flat major (two flats) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 141 is marked with a forte *f* dynamic. Measures 142-145 continue the melodic and harmonic development. The notation includes various note values, rests, and accidentals.

141 142 143 144 145

Measures 146-150. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 146 has a treble staff with a half note G4 and a bass staff with a half note G2. Measures 147-150 show more complex melodic and harmonic development across all staves.

Measures 151-155. The score continues with four staves. Measure 151 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 152 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 153 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 154 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 155 has a treble staff with a half note G4 and a bass staff with a half note G2. The word "Coda." is written above the treble staff in measure 155. A fermata is placed over the treble staff in measure 155, and a question mark is placed over the bass staff in measure 155.

Measures 156-160. The score continues with four staves. Measure 156 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 157 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 158 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 159 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 160 has a treble staff with a half note G4 and a bass staff with a half note G2.

Measures 161-165. The score continues with four staves. Measure 161 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 162 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 163 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 164 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 165 has a treble staff with a half note G4 and a bass staff with a half note G2.

166 167 168 169 170


171 172 173 *f* 174 175

176 177 178 179 180

173. As our first specimen of an accompanied fugue we have selected one in which the added harmonies are mostly found in the exposition only (*Fugue*, §§ 436, 437). These, as will be seen, are given in small notes on the treble staff. The independent orchestration introduced occasionally in the later parts of the fugue has mostly been omitted in our score, for the sake of clearness; we shall indicate it, where needful, in the course of our analysis. It would have been a waste of space to give the accompaniment on two separate staves, as we shall do with the next fugue; because in the greater part of this one the instruments play in unison or in octaves with the voices.



179. As the subject, which is unusually long (bars 1 to 10), modulates to the key of the dominant, it, of course, takes a tonal answer. Here we see an interesting example (which we referred to in *Fugue*, § 144) of the disregard of semitones. (Compare the second exposition of *Fugue* 16.) As the point is of some importance, it is worth while to go into it in a little detail. The answering of A in bar 6 of the subject by D in bar 15, shows us that Mozart considers the modulation to the dominant key to be made at this point (*Fugue*, § 122). Therefore, were the answer made according to strict rule, the E flat in bars 6 and 7 ought to be regarded as the minor seventh of F, and answered in bars 15 and 16 by A flat; or else the E in bars 6 and 7 should have been natural. We cannot, however, call Mozart's answer incorrect, as it is precisely with these two degrees of the scale (the fourth and the seventh) that the freedom of treatment which we are speaking of is most frequently found.

180. The fugue has no regular countersubject, though unity of style is obtained by the use, in all the accompanying counterpoints of the exposition, of the figure  which we



first see in the bass of bar 10. It will be seen that as additional voices enter in the exposition, the independent orchestral accompaniment becomes lighter, and ultimately disappears.

181. The exposition ends at bar 37; and the middle section begins in the same bar with the first episode (bars 37 to 43), which modulates at bar 41 to G minor. In this key we find the first group of middle entries—subject (bass), bar 44; answer (tenor), bar 53. It is worthy of notice that though the tenor entry is here a fifth above the bass, its first notes are not harmonized as being in the key of D minor; the note D is here treated as the dominant of G minor, and not as a tonic. Though, in the first exposition of a fugue, the dominant *key* should always answer the tonic key, there is no necessity to observe the same strictness as to the harmonic relations of subject and answer in the middle entries. At bar 53 a quaver passage is introduced in the first violins, which we have not given in the score. It is this—



This brilliant figure of accompaniment is continued to the end of bar 57, after which the violins play in octaves with the voices.

182. The second episode (bars 62 to 65) modulates to E flat, and introduces a long and important group of middle entries. First we have in the treble (bar 66) the subject in E flat, the orchestral figure of bars 2 and 3 again appearing above the voices. A codetta (bars 75, 76) leads to another entry in B flat. Let the student always remember the distinction between codetta and episode, of which so many examples have been seen in this

volume. A codetta connects two entries of the same group, and contains no modulation, except occasionally between tonic and dominant; an episode connects two different groups of entries, and always contains a modulation, except sometimes the first episode when it leads either to the counter-exposition or to an additional entry of the subject, as in Fugues 1 and 9 of this volume.

183. The entry in the alto at bar 77 must be considered as subject or answer, according as it is looked at in its relation to the preceding or the following entry in F major, bar 86. We have therefore marked (S) as well as A for it. Then three entries are followed by a stretto between bass and alto (bar 95) made from the first part of the subject modified like a tonal answer. The whole passage, bars 95 to 100, is then twice repeated in a free sequence (bars 101 to 111), and is followed by the third episode, the longest and most important in the fugue (bars 112 to 132). This begins with imitation between alto and treble of the sixth bar of the subject. To this succeeds a striking passage (bar 119) rhythmically connected with the first notes of the subject. The effect of the bold harmonies is heightened by a syncopated figure given to the upper string parts—



The passage is repeated sequentially at bars 125 to 129, and at its close the episode modulates back to the key of the tonic.

184. The final section of the fugue, which commences at bar 133, requires but few remarks. It contains two complete entries (alto and treble, bars 133 and 142), followed by a partial entry for the bass (bar 151); which leads immediately to the rather long and very interesting coda (bars 155 to 180). Here we see first a passage of free sequence (bars 155 to 163) founded upon a fragment of the subject; then, on a dominant pedal (bars 167 to 172) a different sequence, constructed from the same material, and lastly at bars 173 to 177 the inversion by tenor and bass of the sequential passage for alto and tenor just heard above the pedal.

185. The Litany from which this very fine fugue is taken was written in 1772, when Mozart was only sixteen years of age; and it would hardly be too much to pronounce the present movement the most wonderful fugue ever composed by a mere boy. It is not so much the merely technical skill that is surprising, as the irresistible "go" of the whole. the music rushes along like a mountain-torrent, carrying away hearer and performer alike in its headlong course. Its analysis is, nevertheless, very simple.

*Analysis of Fugue 21.*

FIRST SECTION—Bars 1 to 37.

- (a) Exposition (Order of entry, B T A S).

MIDDLE SECTION—Bars 37 to 132.

- (b) First episode (bars 37 to 43).  
(c) First group of middle entries (bar 44).  
(d) Second episode (bars 62 to 65).  
(e) Second group of middle entries (bar 66)  
(f) Partial stretto (bar 95).  
(g) Third episode (bars 112 to 132).

FINAL SECTION—Bars 133 to 180.

- (h) Final group of entries (bar 133).  
(i) Coda (bars 155 to 180).
-

## No. 22.—F. MENDELSSOHN. Final Fugue from the 42nd Psalm.

TREBLE.

ALTO.

TENOR.

BASS.

ORCHESTRA.

Viola, Trombone.

Tutti.

Bassi.

1 2 3 4

5

6

7

8

9

Viola.

Viol. 2. Clar.



Measures 10-14 of the fugue. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The Soprano staff has whole rests. The Alto and Tenor staves have eighth-note patterns. The Bass staff has a more complex pattern with sixteenth notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with measures 10-14. Measure numbers 10, 11, 12, 13, and 14 are indicated below the piano part.

Measures 15-18 of the fugue. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The Soprano staff has whole rests. The Alto and Tenor staves have eighth-note patterns. The Bass staff has a more complex pattern with sixteenth notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with measures 15-18. Measure numbers 15, 16, 17, and 18 are indicated below the piano part. A "Viol. 1. Tr." (Violin 1 Trill) is marked above the piano part in measure 17.

Viol.

19 20 21 22

This system contains measures 19 through 22. It features five staves. The first four staves are for vocal or instrumental parts, and the fifth staff is for Viola. The key signature has one flat (B-flat). Measure 19 shows a vocal line with a half note G4, a quarter note A4, and a half note B4. Measure 20 shows a vocal line with a half note C5, a quarter note D5, and a half note E5. Measure 21 shows a vocal line with a half note F5, a quarter note G5, and a half note A5. Measure 22 shows a vocal line with a half note B5, a quarter note C6, and a half note D6. The Viola part has a continuous eighth-note accompaniment.

A

23 Bassi, Trombone. 24 25 26

This system contains measures 23 through 26. It features five staves. The first four staves are for vocal or instrumental parts, and the fifth staff is for Bassi, Trombone. The key signature has one flat (B-flat). Measure 23 shows a vocal line with a half note G4, a quarter note A4, and a half note B4. Measure 24 shows a vocal line with a half note C5, a quarter note D5, and a half note E5. Measure 25 shows a vocal line with a half note F5, a quarter note G5, and a half note A5. Measure 26 shows a vocal line with a half note B5, a quarter note C6, and a half note D6. The Bassi, Trombone part has a continuous eighth-note accompaniment.

Musical score for measures 27-30. The score is written for five staves: four single staves (Soprano, Alto, Tenor, Bass) and one grand staff (Piano). The key signature is one flat (B-flat). Measure 27 shows the beginning of a new section with a long note in the Soprano and Alto parts. Measure 28 continues the melodic lines. Measure 29 features a question mark above a note in the Bass staff, indicating a point of analysis. Measure 30 shows a complex texture with many sixteenth notes in the Piano part. The measure numbers 27, 28, 29, and 30 are printed below the Piano staff.

Middle Section.

Musical score for measures 31-34, labeled "Middle Section." The score is written for five staves: four single staves (Soprano, Alto, Tenor, Bass) and one grand staff (Piano). The key signature is one flat (B-flat). Measure 31 shows the beginning of the Middle Section with a long note in the Soprano and Alto parts. Measure 32 continues the melodic lines. Measure 33 features a question mark above a note in the Bass staff, indicating a point of analysis. Measure 34 shows a complex texture with many sixteenth notes in the Piano part. The measure numbers 31, 32, 33, and 34 are printed below the Piano staff.

Episode I.

Str. Wood.

Measures 35-39 of Fugue XXII. The score is written for five staves. The top staff is a vocal line (Soprano) with a soprano clef and a fermata at the end. The second staff is a woodwind line (Flute) with a soprano clef. The third staff is a woodwind line (Clarinet) with a soprano clef. The fourth staff is a woodwind line (Bassoon) with a bass clef. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is common time (C). The measures are numbered 35, 36, 37, 38, and 39 at the bottom.

Measures 40-43 of Fugue XXII. The score is written for five staves. The top staff is a vocal line (Soprano) with a soprano clef. The second staff is a woodwind line (Flute) with a soprano clef. The third staff is a woodwind line (Clarinet) with a soprano clef. The fourth staff is a woodwind line (Bassoon) with a bass clef. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is common time (C). The measures are numbered 40, 41, 42, and 43 at the bottom. The text "Episode II." is written above the fourth staff. The text "S" is written above the fifth staff. The text "43 Bassi, Tromboni." is written below the fifth staff.



Measures 44-47 of the fugue. The score is written for five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. Measure 44 shows the Soprano and Alto parts with a question mark above the Soprano staff. Measure 45 shows the Soprano and Alto parts with a question mark above the Soprano staff. Measure 46 shows the Soprano and Alto parts with a question mark above the Soprano staff. Measure 47 shows the Soprano and Alto parts with a question mark above the Soprano staff. The piano accompaniment is in the right hand of the grand staff, with the left hand providing harmonic support. The key signature is one flat (B-flat).

44 45 46 47

Measures 48-51 of the fugue. The score is written for five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. Measure 48 shows the Soprano and Alto parts. Measure 49 shows the Soprano and Alto parts. Measure 50 shows the Soprano and Alto parts. Measure 51 shows the Soprano and Alto parts. The piano accompaniment is in the right hand of the grand staff, with the left hand providing harmonic support. The key signature is one flat (B-flat).

48 49 50 51

Str. Wood.

Measures 52-55 of Fugue XXII. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The time signature is not explicitly shown but is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there is a long horizontal line with 'S' at the beginning and a question mark '?' at the end. Above the second staff, there is a similar line with 'S' and '?'. Above the third staff, there is a line with 'S' and '?'. Above the fourth staff, there is a line with '--' and '?'. The piano part is written in grand staff notation (treble and bass clef) and includes measure numbers 52, 53, 54, and 55.

Measures 56-59 of Fugue XXII. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The time signature is not explicitly shown but is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there is a long horizontal line with 'S?' at the beginning and a question mark '?' at the end. Above the second staff, there is a similar line with 'S?' and '?'. Above the third staff, there is a line with 'S var.?' and '?'. Above the fourth staff, there is a line with 'S var.?' and '?'. The piano part is written in grand staff notation (treble and bass clef) and includes measure numbers 56, 57, 58, and 59.

Measures 60-64 of Fugue XXII. The score is written for five staves. The first staff has a soprano line with a 's' and a question mark above it. The second staff has a mezzo-soprano line. The third staff has an alto line with a question mark above it. The fourth staff has a tenor line. The fifth staff has a bass line. The music is in G major and 4/4 time. The first four staves are marked *ff*. The fifth staff is marked *ff* and has the text 'Episode III.' written below it. The measures are numbered 60, 61, 62, 63, and 64.

Measures 65-70 of Fugue XXII. The score is written for five staves. The first four staves are marked *ff*. The fifth staff is marked *ff* and has the text 'Str.' written above it. The measures are numbered 65, 67, 68, 69, and 70. The text 'Tromboni, Organ. 66' is written below the first staff.

Measures 71-76 of Fugue XXII. The score is written for five staves. The first four staves are for individual voices, each beginning with a forte (*f*) dynamic. The fifth staff is a grand staff (treble and bass clef) representing the keyboard accompaniment. The key signature has one flat (B-flat). Measure numbers 71, 72, 73, 74, 75, and 76 are indicated below the keyboard staff.

Measures 77-81 of Fugue XXII. The score continues for five staves. The first four staves are for individual voices. The fifth staff is a grand staff for the keyboard. A string woodwind part, labeled "Str. Wood.", enters in measure 81. A fermata is placed over the end of the first voice staff in measure 81. Measure numbers 77, 78, 79, 80, and 81 are indicated below the keyboard staff.



Score for measures 82-85. The system consists of five staves. The top staff is labeled "S var." and contains a single note. The second staff is labeled "S" and contains a single note. The third staff is labeled "S" and contains a single note. The fourth staff is labeled "S var." and contains a single note. The fifth staff is labeled "(The middle parts with the voices.)" and contains a single note. The measures are numbered 82, 83, 84, and 85.

Score for measures 86-89. The system consists of five staves. The top staff is labeled "S?" and contains a single note. The second staff is labeled "S?" and contains a single note. The third staff is labeled "S?" and contains a single note. The fourth staff is labeled "S?" and contains a single note. The fifth staff is labeled "S?" and contains a single note. The measures are numbered 86, 87, 88, and 89. The text "Episode IV." is written below the fourth staff.

Musical score for measures 90-93. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 90, 91, 92, and 93 are indicated at the bottom of the staves.

Musical score for measures 94-97. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 94, 95, 96, and 97 are indicated at the bottom of the staves. The section is labeled "Final Section." and "A var." (Allegro vivace). The word "Tutti." is written above the bass staff in measure 95. The letter "S" is written above the treble staff in measure 96.

Episode V.

98 99 100 101 102

This musical system contains five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one flat. The fourth staff is a Bass part in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. A question mark is placed above the first measure of the piano part. Measure numbers 98 through 102 are indicated below the piano staff.

103 104 105 106 107

This musical system continues the piece with five staves, maintaining the same vocal and piano parts as the previous system. Measure numbers 103 through 107 are indicated below the piano staff.

Measures 108-112 of Fugue XXII. The score is written for four staves. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the Piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The measures are numbered 108, 109, 110, 111, and 112 at the bottom of the system.

Measures 113-119 of Fugue XXII. The score is written for four staves. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the Piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The measures are numbered 113, 114, 115, 116, 117, 118, and 119 at the bottom of the system. A soprano 's' is marked above the first staff in measure 118.



Measures 120-124. The score consists of two systems. The first system has four staves: Treble, Alto, Tenor, and Bass. The second system has two staves: Treble and Bass. Measure 120 has a question mark above the Treble staff. Measure 121 has a slur over the Alto and Tenor staves. Measure 122 has a slur over the Bass staff. Measure 123 has a slur over the Treble staff. Measure 124 has a slur over the Bass staff.

Measures 126-129. The score consists of two systems. The first system has four staves: Treble, Alto, Tenor, and Bass. The second system has two staves: Treble and Bass. Measure 126 has a forte (*f*) dynamic marking below the Treble staff. Measure 127 has a forte (*f*) dynamic marking below the Alto staff. Measure 128 has a forte (*f*) dynamic marking below the Tenor staff. Measure 129 has a forte (*f*) dynamic marking below the Bass staff. Measure 126 has a slur over the Treble staff. Measure 127 has a slur over the Alto staff. Measure 128 has a slur over the Tenor staff. Measure 129 has a slur over the Bass staff.

Coda.

Musical score for measures 130-134. The score is written for five staves. The first four staves are for vocal or instrumental parts, and the fifth staff is for the piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The score includes a Coda marking above the first staff. The piano part features a dense, rhythmic accompaniment with many beamed sixteenth notes. Measure numbers 130, 131, 132, 133, and 134 are indicated below the piano staff.

Musical score for measures 135-138. The score is written for five staves. The first four staves are for vocal or instrumental parts, and the fifth staff is for the piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The score includes a Tr. (Trombone) marking above the first staff. The piano part features a dense, rhythmic accompaniment with many beamed sixteenth notes. Measure numbers 135, 136, 137, and 138 are indicated below the piano staff.

Measures 139-143 of Fugue XXII. The score is written for five staves: four single staves (Soprano, Alto, Tenor, Bass) and one grand staff (Treble and Bass). The key signature is one flat (B-flat). The notation includes various note values, rests, and accidentals. Measure 140 features a complex texture with sixteenth-note runs in the Soprano and Alto parts. Measure 142 has a flat accidental on the Bass staff.

139 140 141 142 143

Measures 144-152 of Fugue XXII. The score continues on five staves. The notation includes various note values, rests, and accidentals. Measure 146 features a complex texture with sixteenth-note runs in the Soprano and Alto parts. Measure 152 has a flat accidental on the Bass staff.

144 145 146 147 148 149 150 151 152





introducing another partial entry in the bass (bar 43), followed by a varied entry (bar 47) in the same voice. At bar 53 begins the first stretto, made from the first four notes of the subject. Note how persistently up to this point the florid figure of accompaniment is maintained in the orchestra.

**190.** In the third episode (bars 64 to 80) the contrapuntal style is at first abandoned by the voices, which move together in massive chords, while the unity of design is preserved by the independent orchestral accompaniment. Observe that on the lower staff the *rhythm* of the first four notes of the subject is persistently maintained by the basses, trombones, and organ, while the upper part



gives bar 7 of the subject direct and inverted. At bar 73 this same figure is treated by free imitation in the voices, leading to the second stretto, at bar 81. In this stretto the entries are more numerous and sometimes closer than in the first. We have omitted the middle parts in the orchestra, which double the voices in unison, for the sake of clearness. The fourth episode (bars 89 to 94) is evidently made from bar 7, direct in the bass and inverted in the tenor.

191. It is difficult to decide with certainty where the final section of this fugue should be considered to begin. It certainly looks at first sight as if it began with the pedal point at bar 95, especially as a pedal is very seldom found in the middle section of a fugue. But to this may be objected, that we seldom find modulations beyond the tonic and dominant keys in the final section of a fugue; while here we have modulations to B flat (bar 103) and D minor (bar 108). On the whole, considering that there is *no subsequent entry* in any other key than F or C, it seems best to regard this point (bar 95) as the commencement of the final section. Observe that there is here a stretto at one bar's distance between the tenor and the violins of the orchestra. In the choral fugues in Bach's cantatas we often find independent entries of the subject in the orchestra; but such are rare with modern composers. The fifth episode (bars 99 to 117) begins with a combination of two fragments of the subject; for the bass of bar 99 is evidently a variation of the commencement of the subject, substituting the interval of a second for a third between the first and second notes. Bars 107 to 110 are clearly connected rhythmically with the commencement of the subject. After an inverted cadence in D minor (bar 117), a fragment of the subject is once more introduced. The passage from bar 118 to 125 is then repeated with fuller orchestration and augmentation of its last notes; and in the final coda we see at bars 134 and 138 the first notes of the subject in the bass.

of the orchestra, imitated by an upper part (the trumpets) in the following bar.

192. This most effective chorus is a good illustration of the modern freedom of fugal writing, and in this respect may be regarded as a companion piece to the fugue by Schumann (No. 11) in this volume.

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*Analysis of Fugue 22.*

FIRST SECTION—Bars 3 to 30.

- (a) Exposition (Order of entry, T A S B).

MIDDLE SECTION—Bars 31 to 94.

- (b) First episode (bars 31 to 34).
- (c) Isolated entry (partial) of subject, bar 35.
- (d) Second episode (bars 40 to 42).
- (e) Group of middle entries (partial) with first stretto, bar 43.
- (f) Third episode (bars 64 to 80).
- (g) Second stretto (bar 81).
- (h) Fourth episode (bars 89 to 94).

FINAL SECTION—Bars 95 to 152.

- (i) Entry of subject (answer) in tenor, with stretto in the orchestra, bar 95.
- (j) Fifth episode (bars 99 to 117).
- (k) Partial entry of subject, with new continuation (bar 118).
- (l) Repetition of the same, with last notes augmented (bar 126).
- (m) Coda (bars 134 to 152)

No. 23.--J. S. BACH--Double Fugue on a Choral, from the Cantata, "Es ist nichts gesundes an meinem Leibe."

3 FLAUTI.  
CORNETTO.

TROMBONE 1.

TROMBONE 2.

TROMBONE 3.

OBOE 1.  
VIOLINO 1.

OBOE 2.  
VIOLINO 2.

VIOLA.

SOPRANO.

ALTO.

TEL. RE:

BASSO.

CONTINUO.

1 2 3

This musical score page displays measures 4 through 7 of Fugue XXIII. The notation is organized into two systems of staves. The first system (measures 4-5) includes a grand staff with a treble and bass clef, and a piano part with a grand staff (treble and bass clef). The second system (measures 6-7) includes a grand staff with a treble and bass clef, and a piano part with a grand staff (treble and bass clef). The treble clef staves contain the main melodic lines, while the bass clef staves contain the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a clear, legible hand. The first system shows the beginning of the fugue with a treble clef staff and a piano part. The second system shows the continuation of the fugue with a treble clef staff and a piano part. The measures are numbered 4, 5, 6, and 7 at the bottom of the page.

Al

Sl

4 5 6 7



Codetta.

A1

S1

8 9 10

This musical score page contains measures 11, 12, and 13 of Fugue XXIII. The notation is arranged in two systems. The first system (measures 11-13) features a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system (measures 14-16) features a grand staff with a treble clef, a bass clef, and a key signature of one sharp (F#). The music is written in a fugue style, with multiple voices entering and developing a theme. The notation includes various musical symbols such as notes, rests, beams, and slurs. The page is numbered 224 at the top left, and the title 'FUGAL ANALYSIS.' is centered at the top. The specific fugue is identified as '[Fugue XXIII.]' in the top right corner. The measures are numbered 11, 12, and 13 at the bottom of the page.

11 12 13

3 Fl.  
Cornetto.

A1

S1 var.

A1

S1 var.

14 15 16

p

Detailed description: This page contains the musical score for measures 14, 15, and 16 of Fugue XXIII. The score is written for a large ensemble, including three flutes (3 Fl.) and a cornetto. The notation is spread across ten staves. Measures 14 and 15 are marked with a 'p' (piano) dynamic. Measure 16 is marked with a 'p' (piano) dynamic. The score includes various musical notations such as notes, rests, and accidentals. There are also performance markings: 'A1' (first ending) and 'S1 var.' (first variation) with question marks, indicating optional or alternative passages. The page number 225 is in the top right corner.

This musical score page contains measures 17, 18, and 19 of Fugue XXIII. The music is written for a four-part setting, with two staves per part. The notation includes various musical symbols such as clefs, key signatures, and note values. Measure 17 begins with a treble clef and a key signature of one sharp (F#). Measure 18 features a first ending bracket labeled 'S1' and a question mark. Measure 19 concludes the section. The page number '226' is in the top left, and the title 'FUGAL ANALYSIS.' is centered at the top. The specific fugue is identified as '[Fugue XXIII.]' in the top right.

17 18 19



## Second Section.

This musical score page contains the 'Second Section' of Fugue XXIII.1, covering measures 20 through 23. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a grand staff with two piano accompaniment staves (right and left hand). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The measures are numbered 20, 21, 22, and 23 at the bottom of the page.

20 21 22 23

## Counter-exposition of first Subject.

The musical score is written for a four-part setting, likely for voices or instruments. It consists of four staves, each with a different clef: Treble (top), Alto (second), Tenor (third), and Bass (bottom). The first system shows the four parts with whole rests, indicating they are silent. The second system shows the first subject being introduced by the Treble part, with the other three parts providing harmonic support. The third system shows the subject continuing in the Treble part, with the other parts providing accompaniment. The fourth system shows the subject being taken up by the Bass part, with the other parts providing accompaniment. The score is numbered 24, 25, 26, and 27 at the bottom.

24 25 26 27

Al

S1

Codetta.

28 29 30



A musical score for the song "The Rose Tree". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below the vocal staves. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and bar lines. The page number 31 is visible at the bottom left, and the page number 33 is visible at the bottom right.



This musical score page contains measures 34, 35, and 36 of Fugue XXIII. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with a grand staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The measures are numbered 34, 35, and 36 at the bottom. The score includes several annotations: 'A1' above the Soprano staff in measure 35, 'S1 var.' above the Soprano staff in measure 36, and 'A1' above the Alto staff in measure 36. A question mark '?' is placed above the Soprano staff in measure 36, and another question mark '?' is placed above the Alto staff in measure 36. The score is written in a clear, legible style with a focus on the melodic lines of each part.

34 35 36

This musical score page contains measures 37, 38, and 39 of Fugue XXIII. The notation is arranged in two systems. The first system includes staves 1 through 6, and the second system includes staves 7 through 11. The staves are grouped as follows: staves 1 and 2 are a pair; staves 3, 4, and 5 are a three-part group; staves 6 and 7 are a pair; staves 8 and 9 are a pair; and staves 10 and 11 are a pair. The key signature has one sharp (F#), and the time signature is 4/4. Measure 37 begins with a treble clef and a whole note G4. Measure 38 features a complex texture with multiple voices. Measure 39 continues the fugue's development. A bracket labeled 'S1' spans measures 38 and 39, indicating a specific section or analysis point. The page number '232' is in the top left, and the title 'FUGAL ANALYSIS.' is centered at the top. The specific fugue title '[Fugue XXIII.]' is in the top right. Measure numbers 37, 38, and 39 are printed below their respective staves.

37 38 39

## Third Section.

This musical score page contains the 'Third Section' of Fugue XXIII, spanning measures 40 to 42. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a grand staff with Treble and Bass clefs. The notation is in common time (C). The first system (measures 40-42) shows the initial entry of the fugue theme in the Soprano part, with the other parts providing harmonic support. The second system (measures 40-42) shows the theme entering in the Alto part, with the Soprano part providing harmonic support. The third system (measures 40-42) shows the theme entering in the Tenor part, with the Soprano and Alto parts providing harmonic support. The fourth system (measures 40-42) shows the theme entering in the Bass part, with the Soprano, Alto, and Tenor parts providing harmonic support. The score is marked with 'A 2' and 'S 2' above the respective parts, indicating the second appearance of the theme. The measures are numbered 40, 41, and 42 at the bottom of the page.

40 41 42

Musical score for Fugue XXIII, measures 43-45. The score is written for five systems of staves. The first four systems (measures 43-44) are mostly empty, with only measure 43 showing some activity in the first staff. The fifth system (measure 45) contains the main musical material, including a solo line (S2) and a two-part setting (A2). The bottom staff shows a complex, fast-moving bass line.

Measures 43, 44, and 45 are indicated at the bottom of the page.



This musical score page contains measures 46 and 47 of Fugue XXIII. The notation is arranged in two systems. The first system (measures 46-47) features five staves: a single treble staff, a grand staff (treble and bass), and a grand staff with a different key signature (one flat). The second system (measures 46-47) features four staves: a single treble staff, a grand staff, and a grand staff with a different key signature. Measure 46 is marked with a fermata and a '2' above the first staff. Measure 47 is marked with a fermata and a '2' above the first staff. The word 'Episode.' is written above the third staff in the second system. The page number '235' is in the top right corner.

8 2

Episode.

46 47

This musical score page contains measures 48, 49, and 50 of Fugue XXII. The notation is arranged in three systems, each with four staves. The first system (measures 48-49) shows mostly rests in the upper staves, with some activity in the lower staves. The second system (measure 50) features more complex melodic lines in the upper staves, including a trill marked '82' in the second staff and a trill marked '82-' in the third staff. The bottom staff of the second system shows a dense, rapid sixteenth-note pattern. The third system (measures 51-52) continues the dense sixteenth-note pattern in the bottom staff, while the upper staves have rests.

48 49 50

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. It consists of 53 measures. The first system (measures 1-3) shows the vocal melody and piano accompaniment. The second system (measures 4-6) continues the melody. The third system (measures 7-9) includes a piano solo section marked "S 2". The fourth system (measures 10-12) continues the piano solo. The fifth system (measures 13-15) includes a piano solo section marked "S 2". The sixth system (measures 16-18) continues the piano solo. The seventh system (measures 19-21) includes a piano solo section marked "S 2". The eighth system (measures 22-24) continues the piano solo. The ninth system (measures 25-27) includes a piano solo section marked "S 2". The tenth system (measures 28-30) continues the piano solo. The eleventh system (measures 31-33) includes a piano solo section marked "S 2". The twelfth system (measures 34-36) continues the piano solo. The thirteenth system (measures 37-39) includes a piano solo section marked "S 2". The fourteenth system (measures 40-42) continues the piano solo. The fifteenth system (measures 43-45) includes a piano solo section marked "S 2". The sixteenth system (measures 46-48) continues the piano solo. The seventeenth system (measures 49-51) includes a piano solo section marked "S 2". The eighteenth system (measures 52-53) continues the piano solo.

This musical score page contains measures 54, 55, and 56 of Fugue XXIII. The notation is arranged in two systems of five staves each. The first system (measures 54-55) includes a soprano staff with whole notes, a piano staff with eighth-note patterns, a violin staff with eighth-note patterns, a cello/bass staff with eighth-note patterns, and a double bass staff with eighth-note patterns. The second system (measures 55-56) includes a soprano staff with whole notes, a piano staff with eighth-note patterns, a violin staff with eighth-note patterns, a cello/bass staff with eighth-note patterns, and a double bass staff with eighth-note patterns. Measure numbers 54, 55, and 56 are printed below the bottom staff of each system. The score is written in G major and 3/4 time.

54 55 56



Fourth Section.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with a grand staff. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into measures 57, 58, and 59. Measure 57 shows the beginning of the section with various melodic lines. Measure 58 continues the development. Measure 59 concludes the section with a final cadence. Labels S2, A1, and S1 are placed above the Soprano, Alto, and Tenor staves respectively, indicating specific parts or voices. The page number 239 is in the top right corner.

57 58 59

This musical score page contains measures 60, 61, and 62 of Fugue XXIII. The notation is arranged in two systems of staves. The first system (measures 60-62) includes a grand staff with three staves (treble, two middle, and bass) and a single bass staff below. The second system (measures 61-62) includes a grand staff with three staves (treble, two middle, and bass) and a single bass staff below. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measure 60 features a treble staff with a melodic line and a bass staff with a bass line. Measure 61 features a treble staff with a melodic line and a bass staff with a bass line. Measure 62 features a treble staff with a melodic line and a bass staff with a bass line. The page number 240 is in the top left corner. The title FUGAL ANALYSIS. is in the top center. The subtitle [Fugue XXIII.] is in the top right corner. The measure numbers 60, 61, and 62 are at the bottom of the page.

60 61 62

This musical score page contains measures 63, 64, and 65 of Fugue XXIII. The score is written for a four-part setting, with staves for Soprano (S1), Alto (A1), Tenor, and Bass. Measures 63 and 64 are marked with a 'Q' (Quadruple) time signature. Measure 65 is marked with a 'Q' (Quadruple) time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The page number 241 is in the top right corner.

63 Q 64 65

Musical score for Fugue XXIII, measures 66-68. The score is written for four staves (treble and bass clefs) and includes figured bass notation. The key signature is one flat (B-flat). The tempo/meter is 2/4. The score shows the following measures:

- Measure 66: Treble clef staff has a whole rest. Bass clef staff has a whole rest. Figured bass staff has a whole rest.
- Measure 67: Treble clef staff has a whole rest. Bass clef staff has a whole rest. Figured bass staff has a whole rest.
- Measure 68: Treble clef staff has a whole rest. Bass clef staff has a whole rest. Figured bass staff has a whole rest.

The score includes figured bass notation (S1, A1) and measure numbers 66, 67, and 68.



This musical score page contains measures 69, 70, and 71 of Fugue XXIII. The notation is arranged in two systems of staves. The first system (measures 69-70) includes a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The second system (measure 71) includes a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The score features various musical notations, including notes, rests, and accidentals. Specific annotations include 'S2' above measure 70, 'S1 var.' above measure 71, and 'A2 var.' above measure 71. Measure numbers 69, 70, and 71 are printed at the bottom of the page.

69 70 71

This musical score page contains measures 72, 73, and 74 of Fugue XXIII. The music is written for a four-part setting (Soprano, Alto, Tenor, Bass) with a grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Measures 72 and 73 are marked with a '5 2' above the staff, indicating a fifth and second interval. Measure 74 is marked with a '7 4' below the staff, indicating a seventh and fourth interval. The page number 244 is in the top left corner, and the title 'FUGAL ANALYSIS.' is in the top center. The subtitle '[Fugue XXIII.]' is in the top right corner.

72 73 74

193. For our final specimen of fugue, we have selected the opening chorus from one of Bach's Church Cantatas as a kind of compendium of fugal composition. In the same movement we find here combined an example of close fugue, double fugue with a separate exposition of each subject, fugue on a choral, and accompanied fugue. Here, therefore, we have within the limits of 74 bars, a *resumé* of nearly the entire contents of this volume.

194. It was quite impossible to transcribe the instrumental parts of this fugue, as we did in the last number, on two staves; we have therefore given the whole in full score. Those who have carefully studied the fugues in this volume will be by this time sufficiently accustomed to score-reading to find no insuperable difficulty in following the developments of this elaborate composition. It should be mentioned that the "cornetto" seen on the upper staff of the score is not the modern cornet-à-pistons, which was not known in Bach's time, but a now obsolete wind instrument of wood. To the student of instrumentation it will also be interesting to know that we see here the solitary example in the whole of Bach's works of the *obbligato* employment of the trombones. We frequently find them in other cantatas; but, except in this one instance, they always double the voices.

195. The choral introduced by the wind instruments is that which is best known in this country by its association with the Passion Hymn, "O sacred Head, once wounded." To explain its connexion with the present chorus, it must be said that the same choral also belongs to the German metrical version of the 38th Psalm, "O Lord, rebuke me not in Thy wrath," which commences

"Ach, Herr, mich armen Sünder  
Straf' nicht in deinem Zorn."

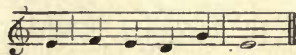
The words of the chorus are taken from the third verse of the same Psalm:—"There is no soundness in my flesh because of Thine anger; neither is there any rest in my bones because of my sin." To a German audience, therefore, who would at once associate the melody of the choral with the words belonging to it, the appropriateness of its introduction would be at once evident.

196. We have thought it best to give some short account of this wonderful chorus from an æsthetic point of view, that the student might the more readily appreciate its beauties; and we now proceed with our analysis. Being a fugue on a choral, it does not divide into the three sections of a simple fugue (*Fugue*, § 424). The form of such a fugue as the present always depends upon the manner in which the choral is introduced. Here we find that two lines of the choral are given at the end of each section; and the fugue divides into four parts, not into three.

197. The first half of the fugue (as far as bar 41) has an independent accompaniment for the three upper string parts, the

figure of which is announced in the opening symphony, bars 1 to 5. In the bass we see the first line of the choral (compare bar 15) given by augmentation. In the fifth bar the first subject of the fugue is announced by the alto, while the answer follows in the treble at half a bar's distance. Here, therefore, we have a close fugue (*Fugue*, § 279). In general we determine the limits of the subject in a close fugue by observing how much is imitated by the subsequently entering voices (*Fugue*, § 53); but if we do so here, we shall be misled. The imitation in all the voices is continued three bars further—as far as the dotted crotchet E of the alto in bar 10. But here we have guidance from another circumstance. This fugue, as we shall see directly, is a double fugue, with a separate exposition of each subject. It must be remembered that the two subjects of a double fugue should finish together (*Fugue*, § 374); therefore to determine the limits of the subject here, we must see how much of it is combined with the second subject in the latter part of the fugue. An examination of bars 58 to 61 proves at once that the subject ends where we have marked it in bar 7, and that it is continued by a codetta canonically imitated by the treble. At bar 9, the subject enters in the bass, followed half a bar later by the answer in the tenor. Before these two voices have completed the canonic codetta, a third entry of subject and answer—both incomplete, and the former somewhat varied—is seen in the alto and treble (bar 14). As the upper string parts are all independent of the voices, there are from bar 10 to bar 15 seven real parts. At the end of bar 15 the first portion of the choral is introduced by the wind instruments, the cornet, doubled in the octave by three flutes in unison, playing the melody, and the three trombones completing four-part harmony for this division of the orchestra. The third trombone is in unison with the basses, but the other parts are independent. We have thus, therefore, ten real parts, though occasional unisons may be seen between voices and instruments. Against the choral, fresh entries of the subject will be seen in the voices. The first section of the fugue ends at bar 21.

198. It will be seen that we have here a different kind of fugal treatment of the choral from that which was found in Fugue 19. There the different lines of the choral were treated fugally, and were given in augmentation by the treble. Here there seems at first sight no connexion between the fugue subjects and the choral; the fugue appears rather to resemble in its form that from which we gave an extract in *Fugue*, § 427. But, as has been pointed out by Spitta in his life of Bach, both the subjects of this fugue are formed from the choral itself. The first notes of the first subject are a modification of the last line,





while the second subject (see bar 41) is made from the first line of the choral. This will be seen even more clearly by comparing the simplified form of the second subject given to the violins at bar 50 with the melody of the choral at bars 15 to 17. It should also be noticed, before passing to the second section of the fugue, that, in the section already examined, the three groups—the chorus, the strings, and the wind—each make perfectly complete and correct harmony by themselves.

199. The second section of the fugue, which begins at bar 21, illustrates Bach's astounding mastery of technical resources. It is introduced by the same prelude as the first section, with the first line of the choral by augmentation in the bass. As the third and fourth lines of the choral, presently to be given by the wind instruments, are the same as the first and second, Bach repeats the whole first section of the fugue; but in order to avoid monotony, he now inverts the parts. We here find that the treble and alto of the first section are now tenor and bass, while what were before the tenor and bass have now become treble and alto. We therefore see, what otherwise we should probably not have noticed at all—that the voice parts in the whole of the first section are written in quadruple counterpoint! A similar inversion of the two upper and the two lower parts, though far less elaborate and only a few bars in length, was quoted from the 'Wohltemperirtes Clavier' in *Double Counterpoint*, § 268. With the exception of one or two insignificant alterations (compare, for instance, the tenor of bar 18 with the treble of bar 38), the inversion is carried out exactly. But it will be obvious that the conversion of the former alto into the bass changes the whole harmonic framework of this section, so that the general effect is quite different from that of the first. The altered harmonies necessitate numerous changes in the string parts. The wind instruments enter with the choral at the same point as before; but we find that the harmonizing of these four bars is now entirely different from that at bars 15 to 19.

200. At bar 41 we reach the third section of the fugue. Here the second subject is announced by the tenor, and answered (again as a close fugue) by the bass. Another entry of the answer precedes the second entry of the subject, as in the first fugue of the 'Wohltemperirtes Clavier.' Notice the alteration in the first note of the subject, when it appears in the treble. We see that it begins with a leap from tonic to dominant, whereas on its first appearance it began on the supertonic. It is not uncommon in Bach's choral fugues, when a subject is introduced for the first time *in the middle of a movement*, as here, to find its first note altered, to connect it better with what has preceded. The following entries of the second subject, in bars 45, 46, show that the entry in the treble is the real form. Later in the fugue, both forms are used indifferently, as we have so often seen to be the case with tonal fugues.

201. This part of the fugue is accompanied only by the basses and the organ. There is no figured bass to indicate the harmony; but this simply arises from the fact that Bach's original part is lost; we know from the comparison with many similar passages in other cantatas that the organ supported the voices here. The constantly moving semiquavers of the bass strikingly depict the sense of the words here sung by the chorus, "Neither is there any rest in my bones, because of my sin."

202. At bar 47 we see the only episode in this fugue; and at bar 50 we find another group of entries of the second subject in all the four voices at one crotchet's distance. Here the upper string parts enter, and for the rest of the fugue they play in unison with the voices, instead of having independent parts, as hitherto. At bar 53 begins another group of entries, with a different order of voices to the last; and against this, in the following bar, the wind instruments give out the fifth and sixth lines of the choral.

203. We now arrive at the fourth and last section of this wonderful fugue (bar 58). Here the first and second subjects are combined, the first subject being continued by the codetta in canon already noticed, first in the alto and tenor (bar 61), and then by treble and bass, bar 65. Notice that the *pairs* of voices which now take subject and answer together are different from those which were used in the first and second sections. At bar 69 is the final combination; the last two lines of the choral being now heard together with *both* the subjects of the fugue; the first subject being slightly varied. The close of the piece on the dominant arises from the fact that the melody of the choral is in the old Phrygian mode; the note E being the 'final' (or, as we should now say, the tonic), it was necessary to finish with a major chord on that note, to preserve the characteristics of the melody. Bach harmonizes the end of the choral in the same way on its last appearance in the 'Passion according to Matthew.'

204. It is difficult, without indulging in hyperbole, to find words adequate to describe this marvellous fugue. It is not merely the astounding cleverness of its construction that impresses us; it is the beauty of the expression and the depth of feeling in the music which raise it far above any mere technical display. Let the student make himself intimately acquainted with it; he will find it grow upon him at each fresh reading, and he will learn what can be done by a combination of the most consummate technical skill with heaven-inspired genius.

*Analysis of Fugue 23.*

## FIRST SECTION—Bars 1 to 21.

- (a) Exposition of first subject ; entry of lines 1 and 2 of choral.

## SECOND SECTION—Bars 21 to 41.

- (b) Counter-exposition of first subject, with inversion of parts ; entry of lines 3 and 4 of choral.

## THIRD SECTION—Bars 41 to 58.

- (c) Exposition of second subject (bars 41 to 47).  
(d) Episode (bars 47 to 50).  
(e) Further entries of second subject, and combination with lines 5 and 6 of choral (bars 50 to 58).

## FOURTH SECTION—Bars 58 to 74.

- (f) Combination of the two subjects (bars 58 to 69).  
(g) Combination of both subjects with lines 7 and 8 of choral (bars 69 to 74).

THE END.



The following is a list of the  
 names of the persons who  
 have been admitted to the  
 membership of the Society  
 since the last meeting.  
 The names are given in  
 alphabetical order.  
 The names of the persons  
 who have been admitted  
 to the membership of the  
 Society since the last  
 meeting are given in  
 alphabetical order.  
 The names of the persons  
 who have been admitted  
 to the membership of the  
 Society since the last  
 meeting are given in  
 alphabetical order.



## ANALYTICAL INDEX.

*The numbers refer to the paragraphs (§§), NOT the pages (pp.), except where otherwise indicated.*

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